

DON'T BUY AN AMIGA GAME UNTIL YOU'VE READ THIS

# AMIGA

THE MAGAZINE WITH ATTITUDE

# POWER

# BA-DOOOOOM!

Revel in 16  
viscera-soaked  
pages of Doom-  
related maimage.

AND WHAT ABOUT...  
Reviews of Super  
Streetfighter 2,  
Colonization,  
Gloom and  
Sensible  
Golf?  
Yes.

IT'S A DISK. A DISK WE TELL

## TENNIS CHAMP

It's not a demo, it's not PD  
and it's not available anywhere  
else. It's a complete one- or  
two-player game - just add  
lemon and barley water,  
and serve.

AMIGA  
POWER

AND HERE'S ANOTHER OF THEM

## GLOOM

It's Doom - but on the  
Amiga. Revel in orgasmic  
delight as thousands of  
computer-generated people  
blow apart messily and  
anatomically correctly  
JUST FOR YOU.

## AIR TAXI

Engage bored customers in  
cheery banter through six  
levels of this bizarrely polite  
multi-player cabbie-'em-up.

AMIGA  
POWER

Future  
PUBLISHING



9 770961 731077

08

ISSUE

52

ISSUE 52 £4.25 AUGUST 1995

hval



# QUALITY AMIGA PERIPHERALS & SOFTWARE

## VIDEO AND GRAPHICS

### FUSION GENLOCK

FOR ALL AMIGA COMPUTERS



**FREE**  
SCALA  
HT100  
HOME VIDEO  
TITLING PROG  
WORTH  
**£49** INC VAT

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AMIGA  
SHOPPER  
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- High quality graphics and video mixing desk
- FREE Scala HT100 program disk
- Add titles and special effects to videos
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- Input and output composite video signals
- Switches between video only, computer only and mixed graphics
- Hardware fade between graphic/video
- RGB thru - saving the genlock from being unplugged when not in use
- Optional chroma key unit available September '95
- Comprehensive 16-page manual plus full colour sleeve

**£99**  
INC VAT VID 2100

## CD-ROM DRIVE

### OVERDRIVE QUAD SPEED CD-ROM

FOR THE AMIGA 1200

This unit combines a CD-ROM drive with the future in Smart Card Interfaces, the PCMCIA slot. This makes for an incredibly convenient and simple to use CD-ROM drive system opening up a whole new world of CD/multimedia technology.

- PCMCIA connection
- Quad speed mechanism
- 600K/sec data transfer rate
- PhotoCD compatible
- Multi-session compatible
- Runs most CD<sup>™</sup> software



**£249**  
INC VAT HAR 3542

SEE PAGE 2 FOR FULL OVERDRIVE RANGE

### IMAGE MANIPULATION PHOTOGENICS V1.2

FOR A1200/A4000

- Manipulate and paint graphics in 24-bit
- Supports popular image formats including JPEG, GIF, IFF and PhotoCD
- Multiple image editing
- Real-time HAM8 display
- Open design lets you to add your own loaders, savers or effects

**£54**  
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### IMAGE PROCESSING IMAGE FX v2.0

FOR ALL AMIGAS



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Photogenics V1.2 ..... £54.00

The ultimate 24-bit graphic and manipulation package - ASP 3000

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Allows conversion of images between several different file formats - ASI 2132

Pixel 3D Professional V2.0 ..... £99.00

Powerful 3D object design and modelling program handling 17 different object formats - ASP 4000

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Allows you to create, play, process, edit and add sound to your animations - ASA 5800

Scala Multimedia (MM400) ..... £299.00

Updated version of Scala program with a whole host of new features - ASS 1042

## POWER SUPPLY

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Beige coloured replacement power supply for A500/600/1200 - POW 0510

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FOR THE AMIGA 1200



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- 2 year warranty

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Cystal and FPU for Hawk - UPG 1250

FPU 40MHz For Hawk ..... £99.00

Cystal and FPU for Hawk - UPG 1255

## MODULATOR



The Amitek Mamba, External Modulator, makes an ideal replacement modulator for all Amiga owners. Everything needed is supplied. Like all Amitek peripherals, it comes with an easy to follow manual.

**£34**  
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## FLOPPY DISK DRIVES

### 1Mb SONY FLOPPY 3 1/2" DELUXE EXTERNAL FLOPPY DRIVE

FOR ALL AMIGA COMPUTERS

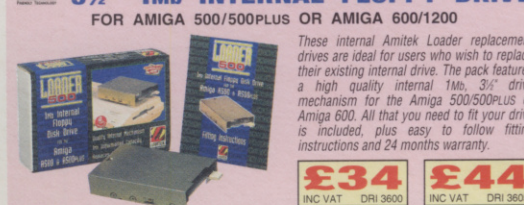


- High quality 3 1/2" Sony mechanism
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**£34**  
INC VAT DRI 3600

**£44**  
INC VAT DRI 3605

## SCSI INTERFACE

### SCSI-2 INTERFACE SQUIRREL

FOR A600/A1200



Named after the famous storage hungry animal, the Squirrel SCSI-2 interface simply plugs into the PCMCIA slot (avoiding warranty problems) and allows you to connect up to 7 SCSI devices to your Amiga at the same time. This could be any combination of hard drives, SCSI CD-ROM drives, tape streamers, Syquest removable drives, etc.

**£69.95**  
INC VAT HAR 4000

## COLOUR MONITOR

### 14" COLOUR MONITOR

FOR ALL AMIGAS



- 14" 39mm, CGA stereo colour monitor
- Digital RGB and CVBS
- Power and audio cables

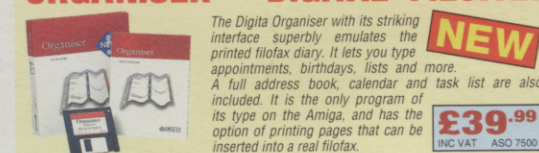
**£199**  
INC VAT MON 4985

MicroVitec 1438 14" ..... £299.00

15KHZ-40KHZ, 28mm - MON 5438

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- Res: 360 x 360dpi - 720 x 360dpi with smoothing function in mono
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Upgrades an Amiga 600 or 1200 to a hard disk model - HAR 0127

Seagate ST9190AG 171Mb + GVP Software £229.00

Upgrades an Amiga 600 or 1200 to a hard disk model - HAR 0171

Seagate ST9240AG 210Mb + GVP Software £249.00

Upgrades an Amiga 600 or 1200 to a hard disk model - HAR 0210

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OverDrive Quad Speed £249.00

Allows access to Amiga specific CDs and play CD software - HAR 3542

OverDrive HD (IDE) £249.00

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OverDrive HD Double Speed £199.00

Lightning fast with huge storage capacity offered by CD - HAR 3548

## DATAFLYER 4000SX SCSI CONTROLLER

FOR THE AMIGA 4000

Allows the connection of external or internal drives, tape back-up units, CD-ROMS, flopticals and SyQuest. Includes many drivers

• SCSI expansion card

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• Supports rigid disk blocks and SCSI direct

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READ/WRITE OPTICAL DRIVE

• Quad speed CD-ROM Drive with 600K Data Transfer and 195ms access

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ALL-IN-ONE

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- Ultra high 400dpi resolution with opto-mechanical encoder
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# AMIGA CD<sup>32</sup>

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100  
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BASED  
POWER  
CONSOLE

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Critical Zone includes the powerful 32-bit CD<sup>32</sup> games console with built-in dual speed CD-ROM drive, an 11 button controller and 7 top CD-ROM games. Optional upgrades include keyboard and disk drive (allowing use of A1200 software) and an MPEG video playback card allowing video CDs to be played on the CD<sup>32</sup>.

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- 11 button controller
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Which computer(s), if any, do you own?

262A

2

08065



# THIS IS... AMIGA POWER

## AMIGA POWER

ISSUE 52 AUGUST 1995

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LAST MONTH WE FORGOT TO MENTION  
Penny Dodd. Sorry Paddy

HARD BLOKE ON THE COVER  
Paul the Hard Bloke

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<http://www.futurenet.co.uk/games/amigapower.html>  
But DON'T PHONE FOR CHEATS. Ever. We haven't  
the time, and besides, what're the chances of us  
knowing level codes OFF BY HEART? Huh?

WHAT BAFFLED US THIS MONTH WAS...

Why did ginger actor David Caruso leave the  
excellent NYPD Blue to play exactly the same  
character in the hum-drum movie Kiss of Death?

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ABC

THIS MONTH WE FOUND OUT THAT  
Money IS everything

© Future Publishing 1995

## REGULARS

### 10 NEWS AND STUFF

Although even a cursory look  
will reveal that it's more 'stuff' than  
'news.' Everyone's been on holiday this  
month. Apart from us of course. We've  
been sweltering in a stuffy office.

### 51 OUR NET PAGE

Just the first of what we're told  
will be a regular feature in AP. Find out  
what's new and funny on what many  
people are already referring to as "The  
Future of Huge Phone Bills."

### 64 WE HELP YOU

Overcoming adversity is what  
games are all about. Circumvent your  
problems by letting us do all the hard work  
for you. And then buy more games.

### 72 BUY OUR THINGS

Save real money by subscribing,  
or get your hands on a small part of the  
AP Archive by buying back issues.

### 76 READ SOME LETTERS

And in a bid to make up for  
fewer words on our dinkier pages, there's  
a bumper four pages this month.

### 88 BE SCARED OF DINOSAURS

Side by side, a joke wears rapidly thin  
while readers from all over the world  
barter and haggle for games, consumer  
durables and elicit 'services.'

### 90 PLEA TO THE NATION

Another national treasure is  
threatened and needs your help. Start  
queuing for lottery tickets now.

## COLONIZATION

For two whole weeks, Steve played this  
game. He didn't move, he didn't eat and  
he only drank when we raised a straw  
to his cracked lips. For him, the month  
was spent in the 1700s, rebelling  
against kings and exploring America.  
Read his journal on page 22.



SUE WOULD JUST LIKE TO SAY: "There's no place like home."

STEVE WOULD JUST LIKE TO SAY: "1-2, check out my Spearhead crew"

## THEY'RE EVEN



## SUPER STREET FIGHTER 2

US Gold's second bash  
at Street Fighter on  
the Amiga. It didn't  
work well last time,  
so what about now?

Page 38

## GLOOM

Doubtlessly set to provoke more vitriolic  
protests about graphic violence in video  
games, and from the people who brought  
you Zombie Apocalypse, comes Gloom, a  
game of supremely liquid sound effects.  
Wade to page 35.



## SENSIBLE GOLF

Wizkid, Megalomania, Sensible Soccer,  
Cannon Fodder, and now this. Sensible,  
the softies who once could do no  
wrong, push their latest, and last ever,  
Amiga game out onto the council  
course. 20p ball deposit on Page 31.

CAM WOULD JUST LIKE TO SAY: Will you be kneading me?"

AP'S TRANSGENIC SELF-PIGS WOULD JUST LIKE TO SAY: "Eat healthily and exercise regularly. For our sakes."

PAUL

JON



# OVER 100

OF HIS OWN PEOPLE WOULDN'T VOTE FOR HIM, YET STILL HE RULES

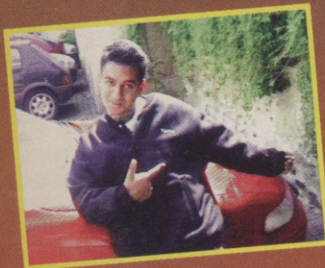
## EVERYWHERE

One man stands alone.  
Against him - the  
unspeakably foul ranks of  
some dank Underworld.  
With him - guns.  
Lots of guns.  
Very, very big  
guns. Find out  
everything  
there is to  
know about  
Doom games.



## WIN A JACKET!

Rich wore this lovely Virocop jacket on the hottest day of July, yet still looked cool. Be as 'hip' as he is by winning one of five. Page 50



## REVIEWED THIS ISSUE

**AUGUST 1995**

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| Gamer Gold Compilation .....             | 44 |
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PAUL WOULD JUST LIKE TO SAY: "I am in Boston. This is my e-mail."

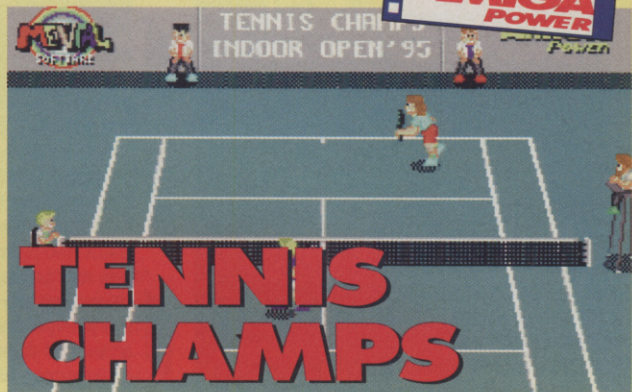
JONATHAN NASH WOULD JUST LIKE TO SAY: "The best place for the fire was reserved for..."

This month we've two disks so full of things that they're ripe to explode - quite literally in fact, onto three other disks. Be secure in the knowledge that it's going to be worth the effort.

# disk 52

5

## INTRODUCING COVER DISK 52



Not a demo or a bit of a game, but the whole kit and caboodle. Three cheers for Elton Bird's wise decision to send this full game to us. Hoorah!



Discover that the age of chivalry is not dead. It has merely been eating crumpets and playing *Air Taxi*, a game demanding poise and manners.



There really is no way we can adequately describe the sound of human organs hitting the floor in *Gloom*. The only way to fully understand THE HORROR is to play THE DEMO.

## GOT A FAULTY DISK?

● Oh no! Are you sure? Before you go any further, try the procedures described in the panel over the page. If, after all that, you *do* have disk problems, chuck it in an envelope along with an explanatory letter and a padded self-addressed envelope (don't bother with a stamp), and return it NOT TO THE AP OFFICE but to: AMIGA POWER Disk Returns 52, Discopy Labs, PO Box 21, Daventry NN11 5BU. If you send it to us, we'll set it free in the basement before hunting it down and shooting it with BB guns.

AMIGA POWER AUGUST 1995





# disk 52

## YOUR DISK AND YOU

**READ THIS BIT FIRST OR NO-ONE WILL TAKE ANY NOTICE OF YOU WHEN YOU SAY THAT YOUR DISK DOESN'T WORK.**

- You've only got 512K of memory on your Amiga? Blimey, that's a bit stupid, isn't it? Go and buy an expansion RIGHT NOW.
- To find any of the games, all you have to do is switch off your machine, insert the appropriate coverdisk, and switch your machine back on again.
- An options menu will appear. Simply follow the instructions to select the game of your choice. It's quite all foolproof.
- Just to be on the safe side, though, the on-screen instructions say that you should press the appropriate function key to make your selection.
- You'll have to reset your machine in order to move on to a different demo. When you do so, simply follow the instructions as before.
- Remember to keep the disk you are playing your game from in the drive at all times. And remember – switching the machine off for 20 seconds or more before loading a new program will help prevent disks being infected by stray viruses.
- Have a good time.

### OH NO! SOMETHING WENT WRONG!

- Are you sure?
- Try all that stuff again, making sure you've disconnected any peripherals that the program might plausibly not 'like', such as external drives.
- If your disk fails to load, then pop it in a padded envelope, along with a letter explaining the problem and an SAE, to:

AMIGA POWER Disk 52 Returns  
Discopy Labs  
PO Box 21  
Daventry  
NN11 5BU

- We're really hoping that you're reading this bit, because it's quite important: please don't send your disks to us at the AMIGA POWER office. We really don't know how to fix dodgy disks, and we'll just throw 'em straight in the bin. So send them to Discopy. Please.

## LUCIFER'S INSTRUMENT

So enticingly and juicily crammed with exotica are our two disks this month that we have been forced to resort to the old decompress-the-game-onto-another-disk routine that we hurl abuse at from a safe distance on the street of everyday life while also grudgingly letting into our end-of-magazine parties. There should be no reason to fear this process if it is handled sensibly and safely and you follow the on-screen instructions carefully, but as a precaution we recommend all our friends to flick up the write-protect tab on the two coverdisks BEFORE YOU START decompressing from them.

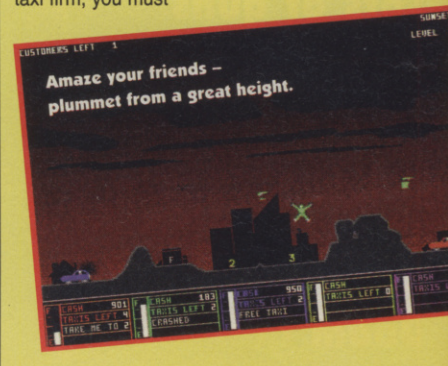
Oh yes, and you'll probably have discovered by now that what the individual disk says on the label doesn't actually correspond with what's on it, although everything that we claim is on both disks is on them. If you see what we mean. This again is due to the phenomenal amount of stuff we've compressed on there – we had to do a bit of last-minute juggling to make it work. Anyway, we'd like to see you get two complete games and a whole level of *Gloom* on two disks, so just stop whinging on about it will you?

## AIR

**Author:** Dave May

Once again, you must follow the mind-numbing decompression process before you can play this excellent game. Sorry. Needs must when the Devil drives. And He does.

Indisputably the Five-player Competitive Game of Gentlemen, *Air Taxi* relies for success upon the co-operation between, and goodwill of, its drivers. Cast as the owner of a one-vehicle taxi firm, you must



# TENNIS CHAMPS

**Author:** Elton Bird

We like mysterious brown packages that arrive in the office, provided that they're not small explosive devices or boxes containing decapitated animal heads, of course. The amusingly named Mr Bird has therefore doubly delighted us by sending not just a mysterious brown package, but also sending one filled with THE BEST TENNIS GAME WE'VE EVER SEEN ON THE AMIGA.

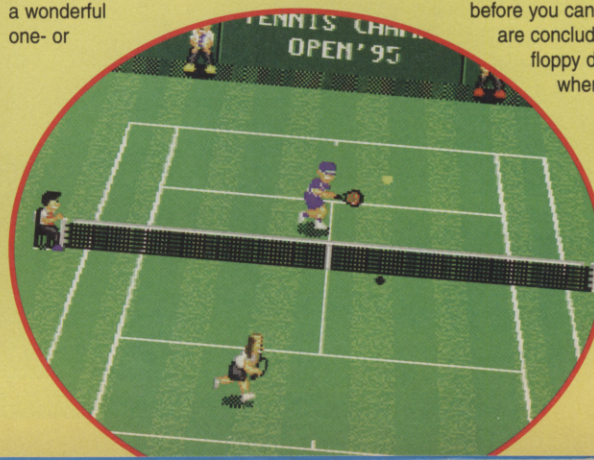
*Tennis Champs* is a wonderful one- or

two-player volley-fest that faithfully recreates the exciting atmosphere of, er, tennis. It works ON ALL AMIGAS (luckily for us or we would have been deluged with tear-stained letters from A500 owners, and we don't like those even though we usually pretend to revel in their discomfort – we're just putting a brave face on our own fractured emotions, you see) and it's fantastic.

You'll find *Tennis Champs* spread across the two disks, with part one on disk one and part two, in a handsomely sequential way, on disk two. Both will need decompressing, each on to its own disk, before you can start. Once the tedious necessities are concluded, boot up with disk one in your floppy drive, and insert your new disk two when subtly prompted.

### PLAYING THE GAME

The game is very simple to play. Hit the ball as well as you can in the general direction of your opponent. The game will figure out what kind of shot is appropriate depending on the relationship between you and the ball. If the ball is above you, your



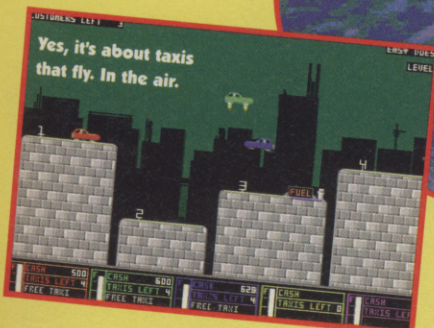


# TAXI

"Farewell, oh Luminous Green Passenger Conveyor of Champions - and thanks."

## IMPORTANT WARNING

*Air Taxi* will regrettably not work on an A500 due to memory problems. Also, if you are using an A1200 it is vital that you hold down both mouse buttons while booting up and select 'Disable CPU Cache' and 'Original Chipset' before proceeding. Thank you.



way to stop them other than to get there first, for collisions spell death for both drivers. This lends the game a deeply satisfying zen-like quality we can't recall seeing anywhere else.

Tricks to *Air Taxi* are: using the brake (which stops your forward movement in the air), power landing (slamming into the ground, but hitting brake at the last moment so your landing skids buffer you gently to a stop), and bouncing a fare (where pressing fire on the ground with a passenger aboard flings him out again). Traps in *Air Taxi* are: fines for crashing (especially severe if you kill a passenger), running out of petrol (land on the fuel pad and watch your money drop alarmingly), wind, magnets and The Black-Clad Man (obviously, these are things that happen on

later levels) and, crucially, not noticing a hole in the roof has opened after delivering the last passenger (fly through it to the next screen). Other things in *Air Taxi* are: injuring passengers (heavy landings make them go "Ouch" and they don't pay) and The White-Clad Man (deliver him within five seconds for BIG MONEY).

Regrettably, only people with 'parallel port joystick adaptors' can enjoy full-featured five-driver play, but with two joysticks and the arrow keys (plus shift) three people can be extremely happy. The programmer recommends '25MHz' machines (A1200s, we think), but there are buttons on the title screen to turn various things on and off so it'll run sufficiently fast on your A500+ (or whatever). And we'd advise you to read the in-game instructions, and send £10 to the address for the full game with its 15 extra levels of cabriolet capers.

player will attempt to smash, if it's to your left, your player will choose a backhand and so on. If the distance between you and the ball is too great the player will attempt to slide towards the ball while taking his shot.

If you wish for extra subtlety, then the two diagrams shown here will help you understand shot-selection and how it changes when you move in to the net. The direction of the shot is determined by the direction of the joystick WHEN THE BALL IS HIT and NOT when the swing is started.

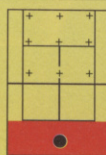
### THE LOB

In addition to the above strokes a player may also elect to play a lob shot. Direction is worked out in the same way as for ordinary shots but the FIRE BUTTON IS DEPRESSED

#### Directions



#### Normal Play

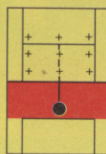


#### Target Player

#### Directions



#### Net Play



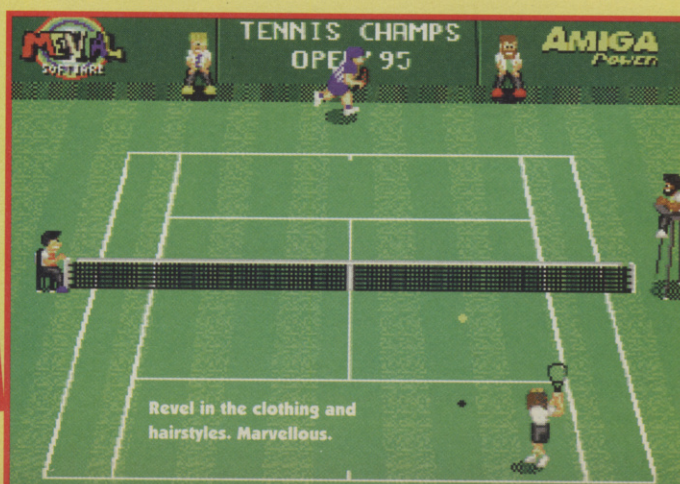
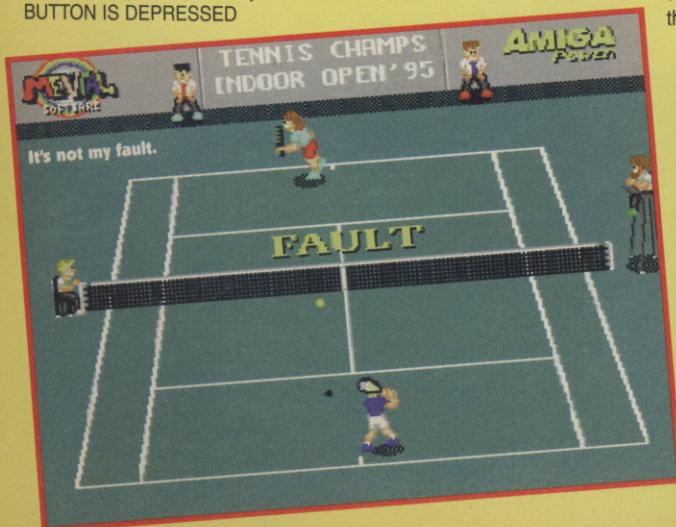
#### Target Player

#### LOB



### KEYS

Before a service has been taken you may use either of the following keys:  
Q - Quit the current game. (WARNING: This will quit the entire tournament if you're playing in tournament mode.)  
SPACE - Displays the current match statistics. (The very same ones that are automatically displayed at the end of every set.)





# GLOOM

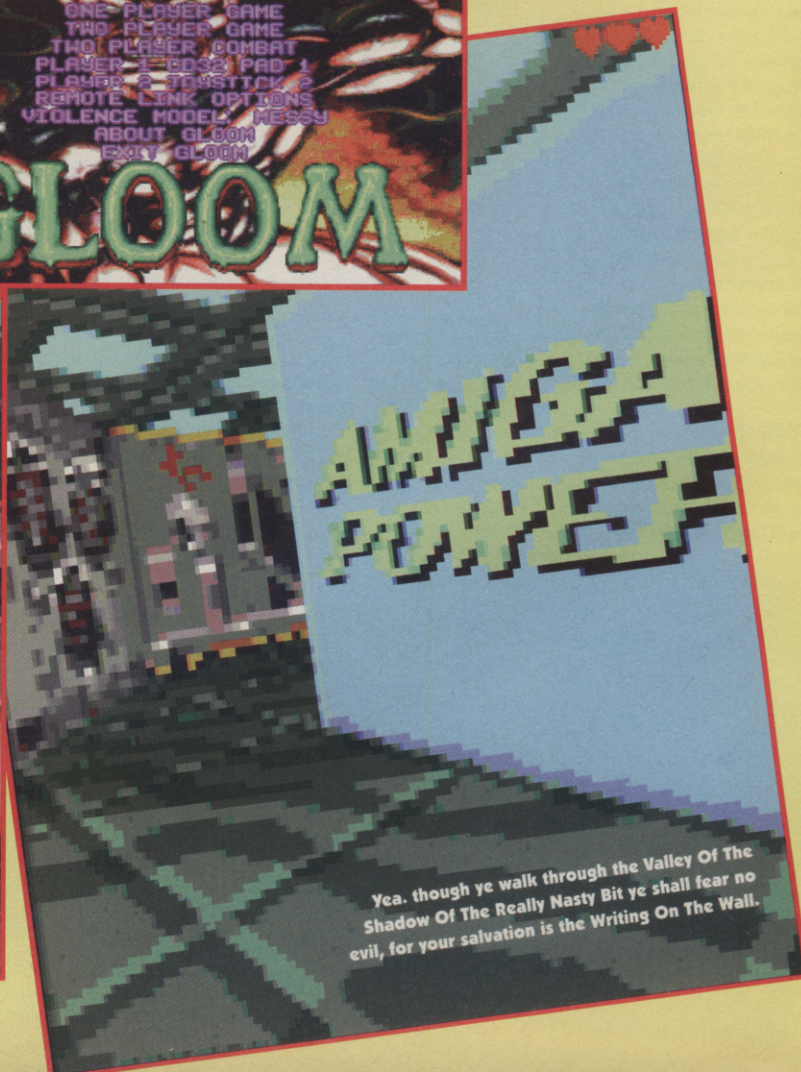
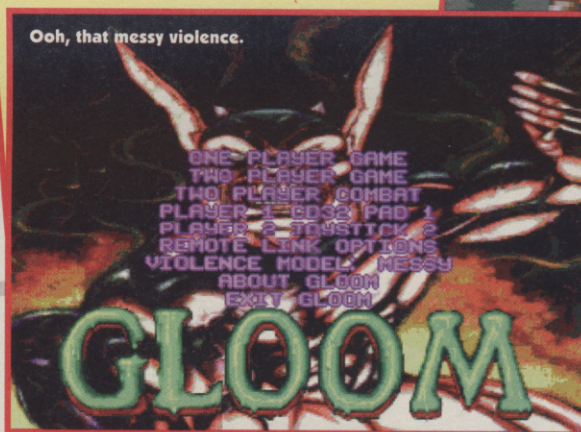
Author: Mark Sibley

A1200  
ONLY

**D**efinitely the most unoriginally named (although, hang on... *Alien Breed 3D*'s incredibly unimaginative too. They're probably both trying to 'target their audience with a strong, established brand name and image' or something equally sinister) of the *Doom*-but-on-the-Amiga games, but looking like a heavyweight contender for the crown, this *Gloom* demo is brand-new and shows the game very much as the finished version will be. Storm and blast your way through an entire level of goose-stepping, Übermensch-style bad guys (why are they so familiar?) and keep a special, careful eye-out for the incredibly tough end-of-level monsters.

## HOW DO I PLAY IT?

When the title screen comes up, a press of your fire button (if there's a plugged-in joystick in your hand) or a tap of the space bar (if there isn't) will bring up the options menu. From here you can select your control method. You can play very straightforwardly with a joystick, although you won't be able to use the sidestep manoeuvre. If you select keyboard the cursor keys handle movement and the left Amiga button fires. The keyboard option also lets you use the Alt keys as sidestep keys, very handy for picking off baddies and then retreating to cover. Perhaps the most elegant solution, however, is to use a CD32 controller. The joypad is for movement, the red fire button shoots your weapon and, cunningly, the shoulder pads sidestep you left and right accordingly. Clever and simple. Mark Sibley, as so often, we salute you.





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## SPECIALS

|                   |       |       |            |
|-------------------|-------|-------|------------|
| STAR TREK 25TH    | ..... | A1200 | ... £11.99 |
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| UFO ENEMY UNKNOWN | ...   | AMIGA | ... £11.99 |
| FIELDS OF GLORY   | ..... | CD32  | ... £11.99 |



# TRUE STORIES

Surfing, skulking, sidling, spying, spifflicating, shadowing, spooking, skewing, spelunking, skydiving and asking, all things we do FOR YOU.

## THE SPOKEN WORD APPLIES

Later on we'll be meeting a tall German gentleman who crossed a mega-global corporation with an Amiga. And got a headache.

In relentless pursuit of the TRUTH, AMIGA POWER has gone around the corner to Amiga Format and borrowed their minutes of the recent big meet-the-gang-'cos-the-boys-are-here conclave between Escom and the concerned citizens of the planet. Apart from the oft-repeated and slightly alarming phrase 'The spoken word applies!', these minutes gave us VALUABLE INFORMATION. We now disseminate it.

### THE CD32 LIVES!

Condemned to death by an apathetic Escom upon the initial buyout, the CD32 has been reprieved at the last moment as if in a television film about unorthodox lawyers. It has now been

(eurch) 'repositioned' as the Amiga range's "absolute low-end multimedia games console", with, Amiga Format tells us, tentative plans to redesign it (but not until at least 1996). It seems Escom reckon that with a bit of a rejig the CD32 will be a worthy opponent for the Play Station and Saturn. We express doubt, but are nonetheless delighted to see the machine returned to life. As, no doubt, are the between 50,000 and 75,000 CD32 owners.



toyed privately with September; now it is definitely – DEFINITELY – October. "We expect to ship enough units as well as CD32s to meet the Christmas season demand," say Escom. "Please give us more time to publish quantities." Why, certainly. We have, after all, ALL THE TIME IN THE WORLD. Grrr.

Rumours abound of a souped-up A1200 with integral CD drive, but, apparently, rumours are all they are. There is talk of upgrading the A1200 'processor' from a '68020' to a '68030', which, according to Amiga Format's technical editor, will make the A1200 "far faster". How much faster? "A lot." Cripes. "Oh, all right. At least double the speed." Crumbs. Again these are fairly vague ideas rather than set plans, but we can but hope, eh?

### THE A1200 WILL BE OUT AGAIN IN OCTOBER!

Hmmm. In AP50's fast-breaking news report thing it was "within about three months"; last month we



### A PROGRAMMER SPEAKS!

Rumours of the 'Super Amiga' are, it appears, just that. Escom are committed to relaunching the A1200 as the standard machine AS YOU CAN SEE, with various upgrades (possibly) coming along (much) later. Via an InvestigativeMiniCooper fired through the InformationMilanSewerSystem, we asked Mark Sibly of Black Magic (they who wrote *Gloom*) to COMMENT.

"I'm getting sick of seeing so much really cool stuff on machines like the PC, and then having to design games around the Amiga's

limitations. Tell Escom the new Amigas MUST have some Fast RAM and MUST have a chunky pixel mode. If they did this, the Amiga's graphics would not only equal the VGA chipset on the PC but still have all the goodies of AGA. Apparently they won't be doing that yet. That's BAD. When the A1200 first came out, developers were reluctant to do stuff for it because there weren't enough machines. If Escom DO have some kind of wonder-Amiga in the works, then by releasing the same old AGA machines beforehand they're going to create exactly the same situation: no one will develop for the wonder-Amiga because

the A1200 has become the 'standard'." Argue with that, Escom – IF YOU CAN.





## ESCOM'S PHONE NUMBER

By far the most popular request on our reader call line is, "Have you Escom's phone number?", though invariably less pleasingly phrased. Our answer, inevitably, is no, for they have not yet contacted us. But, just for you, we have looked out Escom's PC advertisement in a newspaper, and pass on the number. It is 01294 222600. The advertisement, if you are interested, is exceedingly poor, using the tired old device of a private detective 'investigating' the best prices for a computer. We hope they treat the Amiga more imaginatively.

# ES!

## THERE IS DISSENSION IN THE RANKS!

It seems obvious to us (and, indeed, everyone else in the entire world) that Escom's chain of high-street PC shops would be an ideal place to sell, for example, the Amiga. But no. We hear (again from Amiga Format) that Amiga Technologies (the Escom off-shoot set up specifically to handle the Amiga - Commodore will continue as a company dedicated slightly peculiarly to MultiMedia PCs) piffles evasively about "expensive staff retraining". But Escom itself says this is "not correct". We are reminded wearily of the nonsense of Commodore UK itself, and fervently hope that common sense will soon prevail.

## WORKBENCH WILL BE AVAILABLE ON ALL OTHER COMPUTERS!

We will do everything in our power to prevent this.

And in a 'this-is-the-final-paragraph' sort of way that's pretty much all the intelligible news there is about Escom and its covert cogitations. Almost unbelievably, it appears that things are moving. There's a definite business plan (albeit one to do with "imbedded applications" and complicated video things), probable upgrade details (super-fast 'RISC chips' are, apparently, the 'architecture' of the FUTURE THAT IS ALMOST HERE) and a huge pile of cash set aside for advertising. We trust Escom's agents are hard at work tempting software publishers back to the Amiga, and AWAIT OCTOBER WITH INTEREST. We thank Amiga Format for their kindness and promise not to be rude about them for the rest of the day.



# ODYSSEY

**Runs on:** A500, A600, A1200

**Publisher:** Audiogenic

**Authors:** Chris Mullender and Reece Millidge

**ETA:** August

One thing we miss about Jonathan Davies is his sinister ability to unearth new games. From his perch atop the mist-enshrouded crag that is the news section JD would disseminate previews of games of which we had never heard. It was almost as if he, as a slightly troubled masked hero, would land silently in an alley behind scurrying software publishers, frightening them with a hard stare and pulling the locked briefcase from their paralysed grasp, leaving with secret information as they shook their fists and cursed him impotently. We, however, haven't a clue. *Odyssey*, for example, was pointed out to us by Audiogenic as we telephoned them about something else entirely. Perhaps we could arrange to crash JD's car and so become his acolyte like in Batman.

We have played a demo of *Odyssey* and it is promisingly involved. The programmers, two students, were, it seems, inspired by the mighty *Exile* and, indeed, the puzzle/fighting/realistic physics is suspiciously familiar. This time, however, you are a man with a sword rather than an astronaut, and (hghh) must rescue a wizard from an evil king. And his orcs. The demo involved us finding some keys to get into an underground cave, overcoming rock monsters that flung parts of themselves at us, and avoiding giant eagles that banked impressively. Once inside the cave we were directed to push boulders on to switches and to



collect keys and to turn into a spider.

Hello?

"There are about ten creatures in the game you can turn into," said Peter Calver of Audiogenic when we rang him to ask. "A bat, a grasshopper, one of those little green Morph men, a rock and, er, six others. My favourite's the bird."

The *Exile* connection?

"*Odyssey* is being written by big fans of *Exile* - which is why they came to us."

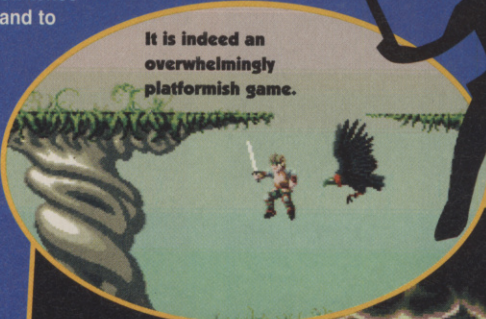
Audiogenic, of course, are *Exile*'s publishers.

"It's not as innovative as *Exile* was, but then again it's not as obscure with its puzzles. (In fact, part of the deal for *Odyssey* was to send the programmers a full solution to *Exile*.) We want it to be a bigger success than *Exile* - although we've had an amazing number of people asking for the A500 version after reading AP's review - so it's deliberately more accessible. Everything takes place on seven islands; two groups of three and a final one set in the king's castle. You can do each

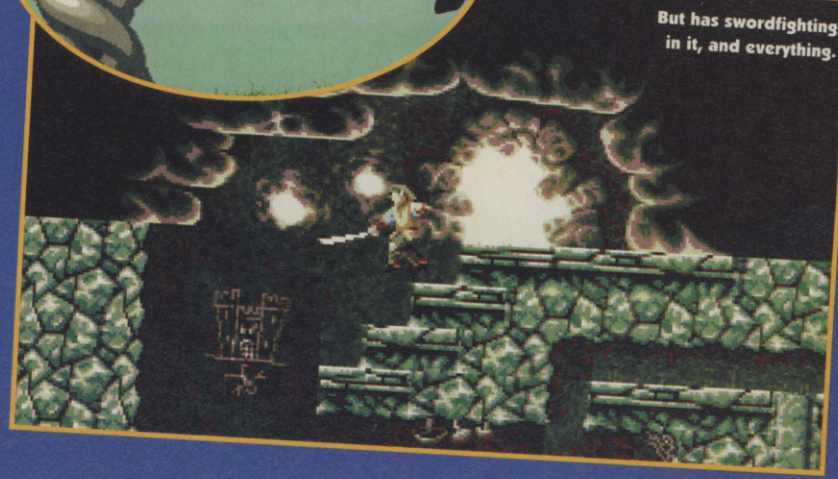
group in any order, although obviously you'll need to finish them all to get all the powers. There are, apparently, no dead ends. We've not been trapped anywhere, anyway."

Heartening news indeed. Review next month. For certain.

● JONATHAN NASH



But has swordfighting in it, and everything.





# TO FIND OUT WHICH TOP MANAGER WEARS THESE SOCKS, READ TOTAL FOOTBALL



## TOTAL FOOTBALL

THE ULTIMATE FANS' MAG

Issue 1 on sale  
Thursday August 17th!

TEAM 17 + GUARDIAN +  
THE TEMPTRESS

## WE WILL FIX IT

Andrew Jolly from Binary Emotions (the people developing *Speris Legacy* for Team 17) phoned up in a bit

of a tizz the other day. He'd just read our Team 17 And Us story from AP51 and was most surprised that one of the Amiga's biggest software companies wasn't talking to the biggest Amiga games mag, because he hadn't been told about it and neither, it transpires, had Ocean, who recently signed a distribution deal with Team 17. He told us that he'd agreed with the points we raised in our *Speris Legacy* preview (AP48) and changed the game accordingly. We assured him that we'd do everything in our power to give *Speris Legacy* coverage in AMIGA POWER, and then we moved onto other things.

As a needs-must side line, Binary Emotions are offering a software fix service. They reckon that for £3.50 per fix (plus 30p a disk for three or more disks) they can make any old game or utility work on your spangly new A1200 and A4000, allowing you to relive all the happy times you once had on pre-A1200 arcade and adventure classics. We've not actually tested their claims of a 99.9% success rate, but they seem confident in their ability, and DEMAND that you phone Andrew (01722 416074) for more details, so that your golden oldies may breath once more.

## BUY GUARDIAN

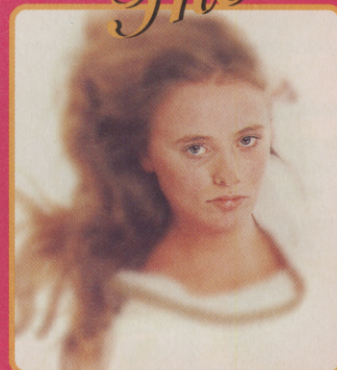
We were surprised to see *Roadkill* at number five in last month's CD32 charts, because *Guardian* wasn't there at all. How, we wondered, could Joe Public prefer the exciting but superficial overhead racer (AP45, 84%) to the Game Of Champions? Publishers Guildhall were at a loss to explain. ("We don't know," said Big Cheese Hugo in the only intelligible sentence among a tirade against "retail distributors" and "units".)

Buck up, readers. In its vanilla A1200 guise or the full cop show disco soundtrack CD32 'edition', the *Defender-in-3D Guardian* is one of the best games we've seen. WE COMMAND you buy it. DO NOT FAIL US.



Feel your will power wilt  
like a thirsty flower  
before...

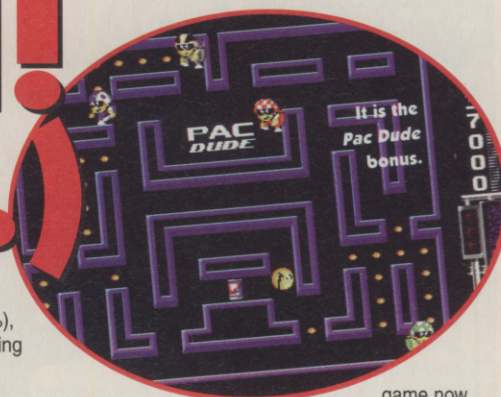
## The Temptress



Are you lonely? Are you  
swwwad and alone in the world?  
Then I've got a great idea for  
youuuuuu. Why not loook for  
a soul-mate in *The Garden  
That Time Forgot*? Read it.  
Darren is aged twelve  
and lonessss Red Dwarf. One  
hundred and forty percent reply.  
Vivie is bankersss and likesssss  
D-Paint and Metallica. I find  
them swsssy totoo. Voot an extra place  
at the table, people, and then phone the  
printeressss to assist the wedding  
imitationssss. Do it, do it, do it.



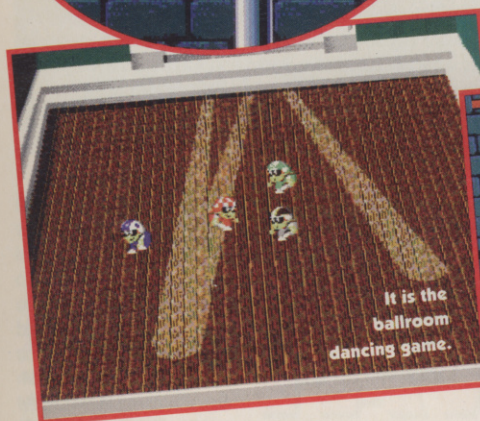
# AAARGHH! (SQUMPH.)



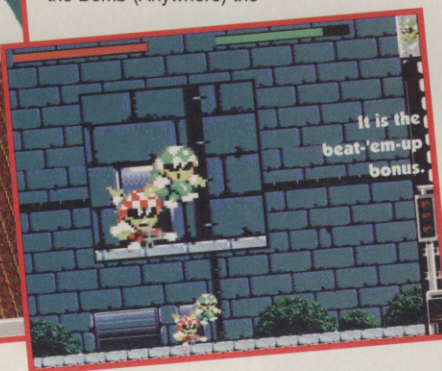
game now features an impressive musical soundtrack. As you wrestle in mortal jeopardy with the other competitors during your rooftop plunge, a selection of light opera pleasantly counterpoints the disgusting scenes of splatery death. Ingeniously, the game still allows for all four players using just the two joypads, with each player sort of holding one end and using one of the shoulder buttons for fire. We applaud such nonsense, especially as it is to cost £20.



It is Base Jumpers itself.



It is the ballroom dancing game.



It is the beat'em-up bonus.



It is the therapeutic level.

## JOYPAD JAMBOREE

We've long since held the opinion that the best thing to ever come out of the 16-bit console boom was control pads. They're responsive, don't give you cramp, don't break quite so easily and most importantly of all, give you a distinct advantage when playing *Gravity Power*.

Imagine our joy when Richard from Leisuresoft (a man so immaculately presented that he really should be hosting some kind of daytime TV chat-show) turned up lugging a big box of their new Techno Plus control pads. They seem pretty sturdy, surviving a few testing throws across the room, and also have huge back bits at either side, making them comfortable to hold for the notoriously large-handed AMIGA POWER team.

They'll be in the shops soon priced £12.99, and will be stocked in Virgin, HMV, Game and WH Smiths stores, but we've also got ten to give away. Simply stick a picture of Divine Brown on the back of a postcard and send it, along with your name and address, to

Thirteen Pounds Seems Quite Reasonable, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW before 31st August, and we'll pull ten names out of a bag.



Tough enough to survive for four days (so far) in the AMIGA POWER office.

## Nothing escapes the steely glare of...

### THE DISSEMINATOR

Parked on double yellow lines? He'll know. Wearing a chequered tie with a stripy shirt? He'll know. Give a game a easy time in return for advertising? He'll know. Reviewing a one-season demo of a football management game? He'll know. Knowing, and disseminating. It's what he does. It's ALL he does.

|                             | The One | AA   | US   |
|-----------------------------|---------|------|------|
| ANGST                       | 30%     | 80%  | —    |
| ATR                         | 85%     | *88% | 38%  |
| BEHIND THE IRON GATE        | 78%     | 52%  | 55%  |
| BRUTAL                      | —       | *90% | —    |
| COLONIZATION                | 91%     | †87% | 93%  |
| DREAMWEB                    | 85%     | *92% | 24%  |
| F1 WORLD CHAMP              | 58%     | 68%  | 67%  |
| FLIGHT OF THE AMAZON QUEEN  | —       | —    | *84% |
| HIGH SEAS TRADER            | 60%     | 81%  | 22%  |
| PLAYER MANAGER 2†††         | 49%     | 92%  | —    |
| RISE OF THE ROBOTS          | 59%     | 92%  | 5%   |
| SENSIBLE GOLF               | 81%     | *90% | 66%  |
| SUPER LEAGUE MANAGER        | 52%     | 34%  | 89%  |
| SUPER SKIDMARKS             | 88%     | 92%  | 91%  |
| TACTICAL MANAGER 2          | 24%     | 59%  | 25%  |
| TURBO TRAX††                | —       | 92%  | —    |
| VALHALLA: LORDS OF INFINITY | 81%     | *94% | 19%  |
| X-FIGHTER                   | 85%     | —    | 60%  |

\* Illustrated on the cover of the review issue, possibly as an exclusive

† All screenshots in review taken from the PC version

†† Four months after review and still not finished, maybe next month

††† Only a one-season demo available from Anco



## AMIGA POWER RECOMMENDS

Whatever we recommend you should buy. We are with you.

### FLIGHT OF THE AMAZON QUEEN

(AP51, 84%)

*Shadow Fighter* and *Guardian* were terrific games written by people who felt HOMAGE MUST BE PAID (to *Street Fighter 2* and *Defender*, clots). Gesturing to the empty chair at the foldaway picnic table comes FOTAQ, a cracking *Monkey Island* take-off. Too easy, and with a greatly disappointing final quarter, this is, nevertheless, a marvellously entertaining, engaging and (wearying innuendo aside) funny point-and-click adventure. And only two more months until they release it after our pointing out a big bug. Sorry.



### VIRO COP

(AP51, 81%)

Probably the most polished Amiga game ever (it's from Graftgold, natch), *Virocop* annoys because it's so nearly brilliant. Huge, perfectly-designed levels, umpteen weapons and monsters, and an almost alarming attention to detail (and a two-player mode where one person drives and the other controls the gun turret) chafe abrasively against, to be honest, the repetitiveness of it all, and the peculiar way you seldom feel thrillingly endangered. A huzzah to it, but a deflated one.

### GRAVITY POWER

(AP50)

Or, the result of taking *Gravity Force 2* and infusing its programmers with cash. More weapons and more obstacles combine with more sounds and more options to make a generally 'more' game. And as it was the WORLD'S FINEST GAME EVER (except (for some piddling technicality) for *Sensi*) to begin with, that's well nifty. If anyone finds out how to design levels, be sure to let us know, y'hear?



### SYNDICATE

(AP50 93%)

When Cam first played *Syndicate*, there was a bit when he ambushed a gang of enemy agents, mowing them down with a minigun. Standing triumphantly over their riven bodies, he was mildly intrigued by an insistent bleeping. Pondering its significance, he was shocked when one-third of the screen suffered a devastating explosion, killing his man. One of the enemy agents, you see, had dropped a time bomb in dying, and the fall had activated it. *Syndicate* is that kind of game. And it's out again on budget.

### FLASHBACK

(AP50, 92%)

Also out once more at a budget price is the Rotoscoped Platform Game of Champions. Showing its age a bit, and responsible for a burlap bagful of PC rip-offs (none of which we'll be seeing, we'll be bound), but still magnificent. Rolling under a guard's gun and drawing your own pistol to fire from a crouch has never been so much fun. And there are puzzles and cutaways and that, and everything.



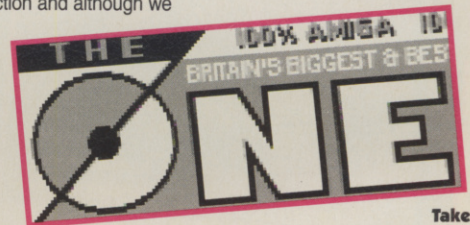
# ONE DOWN...

When we heard about the 'suspension' (ie closure) of rival magazine *The One*, we were planning on doing a restrained little piece on it. We were going to comment that even though the attempts at humour relied almost exclusively on the word 'Arse' (a ploy used by *Sega Power* over a year ago, and it wasn't funny even then) and even though the reviews were frequently of the "it is good" or "it is crap" variety without actually saying why, and even though they let *Fields of Glory*, *Elfmansia*, *Valhalla* and *Rise of the Robots* off with a terribly easy ride (and didn't, for example, point out the major flaws in each until months later), it was an okay-ish sort of competitor, and if you'd rather read endless pages of press releases and facts about software industry 'personalities', was a better choice than the entertainment-and-truth-led AMIGA POWER. That's what we were going to say, but then we read the last issue.

"Arse, arse, arse and arse again," it started, and then got sort of worse. A half page joke news item about trade press newspaper *Computer Trade Weekly* that only people in the software industry would understand, far too many pages of overlong and dull previews, typically lax review marks and two pages about Keith Smith, a PR man no reader has ever heard of. Sigh.

So although the closure of any Amiga mag adds further doubt to the already uncertain future of the Amiga, and although we're sad it was *The One* that folded first instead of *Amiga Action* and although we

respect *The One* for beating us to almost every single exclusive coverdisk demo ever, we've shed no tears at its passing. "It's terrible, and I'm glad it's dead" said Jonathan, summing up our views quite succinctly.

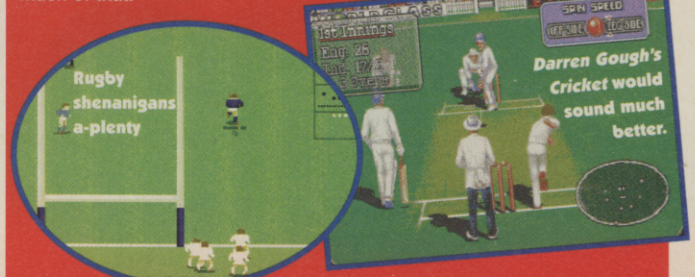


Take  
a last look.  
It is dead.

## YOU SAY LARA

Cosmopolitan gamers, or possibly readers of last month's *Any Port in a Storm* feature, will be aware that *Graham Gooch's Cricket* was licensed to Codemasters who converted to the Mega Drive and SNES, in the process revamping it to improve it vastly and renaming it *Brian Lara's Cricket*. The game has been a spectacular sell-out success on the consoles. Now, in a manner akin to the BBC selling popular dead-celebrity sitcom *Dear John* to America and then buying back the remake to show late at nights, *Brian Lara's Cricket* is to appear on the Amiga. Or so it would seem, but in fact it's just *Graham Gooch's Cricket* with a different title screen. "So it's probably best not to make too much of that," said Audiogenic's Peter Calver, before - phew - going on to say they are working on a brand-new cricket game. "It's more arcadey than the others, with more options and things," he improvised, his rustling sheaf of notes easily equalling the handwritten ineptitude of ours. "And it might be called *Imran Khan's Cricket*." We shall, of course, investigate.

Audiogenic are in a bit of a sporting mood, releasing also an update to *World Class Rugby* (AP32, 88%), imaginatively titled *Rugby '95*. It 'updates' all the teams and, in a startling addition to the original, lets you rename the teams AS WELL AS the players. It's around £20 in the shops, but if you send your *World Class Rugby* box bar code to Audiogenic, they'll supply a *Rugby '95* data disk for £11.24. A generous offer, especially as *Future Zone* is selling off *World Class Rugby* for about £5. So it's probably best not to make too much of that.





## Rebuff deceit with...

## THE DISSEMINATOR

Do magazines seek to deceive you, the readers? Are THE FACTS suppressed for the convenience of the staff? Would a magazine, in short, LIE? Examine these pictures and JUDGE FOR YOURSELF. We conceal nothing, for we have nothing to conceal.

SPECIAL!

## AMIGA ACTION

## PC GAMER

## AMIGA POWER

## SUB WAR 2050



## COLONIZATION



Special Reserve (the folks whose adverts traditionally inhabit the first two pages of the mag) won a place in our hearts (and wallets) by blatantly trying to buy some editorial space this month. Included in a typically dull press release (the sort we usually bin) was a crisp, new fiver,

which we were informed was "for scanning - this is not a bribe!" Only of course, it was.

Presumably the thinking behind this glaring back-hander is that we'd take the space to inform readers what special deal Special Reserve are doing between the 1st July and 30th Sept, but if we did that, we'd have fallen for their cynical marketing play. So instead, we'll inform you that the fiver was spent on a sandwich (for Cam) and lollies (for everyone else), and recommend existing members of Special Reserve to phone them up for further details.

## SPECIAL FAVOURS

## IN THE STYLE OF...

What's going on? Suddenly, In the Style Of... is the most popular section of the magazine. Not a day goes by without at least three entries arriving. Have you been talking among yourselves again? But anyway. This month we've favoured the school of the straight joke instead of the more common Game A In The Style Of... Game B. Glance approvingly, therefore, at Aaron Sinclair's Bubble and Squeak In The Style Of Monty Python. Appreciate the caricature of Charlie Brown. Revel in the mystery of who could have killed Blue Thing. Caress the ravishing pinkness of it all. It is a picture certainly worth 7/10, to its artist, via a series of complicated mathematical processes, £150 of software.

£150 of software, that is, were it not for the older bloke on the right. Is this Charlie Brown's father? (If so, why would he permit Brown to accompany Blue Thing on all those dangerous escapades in the first place?) Is it a shopkeeper? (But where is his sturdy panelled counter?) It is a pointless addition to the

cartoon, and one that loses Sinclair 3.5 points. He will be receiving a revised £70 of games in due course.

Mark your own In The Style Of... entries with your name and address (writing upon the disk as well, just to make sure), and send them to In The Style Of..., AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW. Tell us also which model of Amiga you have so we know what to send you should you win.



*Consigned To Heaven*

Dearly beloved, we are gathered here to remember. Ashes to ashes, funk to funky, etc...

## HUNTER

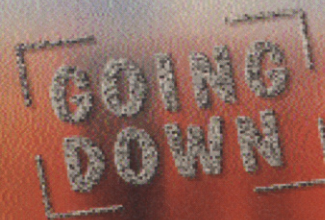
The definitive 3D polygon bloke-sim, number 78 in our top 100, and yet we own possibly the only remaining copy.

## LPS ON VINYL

Okay, so they're crackly and scratch easily, but they look better next to your hi-fi and you could read the track listings without a magnifying glass.

## LANA TURNER

The postman'll have to ring more than twice from now on.



If you ever see these on the streets, stab them and stab and stab and stab and...

## 'ARSE' AND 'PANTS'

Ex-The One readers who uses these words in letters to us shall suffer instant Nerf gun execution.

## DUNGEON MASTER CLONES

Give it a rest, huh? We don't want them, or their clunking block-by-block movement any more.

## POLITICAL LEADERSHIP TV COVERAGE

Like anyone's interested in which bunch or crooks are running the country. End it now. With firearms if necessary.



# OH! AUI!

**W**e pride ourselves on our reviews, and revere them as the centre-piece of our magazine. We think they're the best written, well-balanced, most entertaining and critical reviews you'll see on any Amiga game. We pride ourselves that we're the only magazine that constantly mentions WHY a game is or isn't good and that explains WHY it deserves the mark we've given it using specific examples rather than glossing over the facts with non-specific, catch-all, cop-out phrases. We think our reviews are great. And so, in fact, does Amiga User International magazine.

The February '95 issue of AUI carried reviews for *Fields of Glory* and *Lords of*

*the Realm*, two games which had been previously reviewed in the December '94 issue of AMIGA POWER. Excerpts of both reviews follow:

**IN FIELDS OF GLORY WE SAID:** In this scale, you can actually see the effectiveness of different formations during attack and massed cannon fire on infantry. Troops advance, let off a volley of musket fire and then charge into the enemy to give them a taste of cold steel...

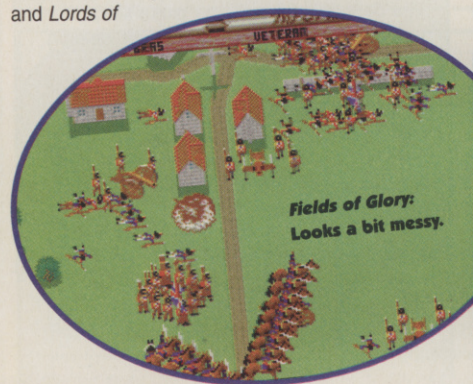
**AUI SAID:** ...you can actually see the effectiveness of different formations during attack and massed cannon fire on the infantry. Troops advance, fire their muskets and then charge into the enemy to give them a taste of cold steel.



**IN LORDS OF THE REALM WE SAID:**

Drafting untrained peasants straight in won't do their morale much good, the self-esteem of the villagers any favours, or an enemy much damage in a combat situation.

**AUI SAID:** Drafting untrained peasants into the fray will not do wonders for morale, let alone put a dent in the enemy.



This alarming trend carried on throughout both reviews. AUI claimed that the similarities were completely coincidental, but a High Court judge recently took just a few minutes to rule that AUI had clearly plagiarised both AMIGA POWER reviews.

The moral to this tale? Well, if we like writing our reviews, you like reading our reviews and rival magazines like them enough to print them in their own pages, doesn't this tell you something about the quality of AMIGA POWER? We do hope so.

## EH?

Here at AP we are accustomed to receiving 'press releases' that make no sense. It is the lot of 'press officers', it seems, to be baffling. But Grandslam has taken this tendency to new heights of incomprehensibility. We reprint this extract from their recent 'urgent' missive sent to 'all editors' and invite anyone to make sense of it.

"It has proven to be the right strategy that we have stuck to over the last few months, with the advent of the Amiga range being, again, unleashed on the market in time for the crucial Autumn season. The news regarding the future of the range means that Grandslam can continue, with confidence, the parallel development of the Amiga version of the *Seventh Sword of Mendor*

along with the PC CD-ROM version which was due to be released in June but, after an opportunity arose to significantly improve the interaction between player and game, it looks like a September release is more realistic."

We spare you the rest of the missive. We think it talks about Grandslam returning to the Amiga and the CD32 in light of the buyout, but, frankly, we haven't a clue.



## THE AMIGA POWER READ-BEFORE-YOU-BUY SECTION

Hey, it's a big, bad world out there, so before you buy anything through mail order, make sure you've followed the AMIGA POWER guide to not getting burned:

- 1) Don't just read the ad and then send off your hard-earned cash. Ring them up first. This way, you can not only make sure what you want's in stock, but also check out their service. Do they replace faulty equipment? How quickly do they deliver? Are there any charges for delivery? We don't know, but they will.
- 2) Read the small print in the ads. If it's small, they're obviously trying to hide something.
- 3) It's a bit dodgy if there isn't an address on the advert. Also, if you phone them up and they don't answer, avoid, Avoid, AVOID. If you get into trouble, this ISN'T a company you want to be dealing with.
- 4) If you've got a credit card, use it. For purchases over £100, most big name credit cards legally entitle you to claim compensation if the retailer goes bust. Check your card documentation for further details, and ask about extra insurance.
- 5) DON'T SEND MONEY OR POSTAL ORDERS. Credit cards or cheques only. This is the '90s for crying out loud, not some fondly remembered Billy Bunter-esque decade of picnic baskets from rich land-owning uncles.
- 6) Keep records. For credit card purchases, make a note of the time of the order and get them to give you an order number. When ordering over the phone, double-check the price before ordering.
- 7) Keep records. For cheques purchases, fill in the cheque stub with the right amount and full name of the company.
- 8) When your goodies arrive, check everything straight away. If anything's broken or missing, phone and complain straight away.
- 9) Keep up to date: Order from the most recent issue of AMIGA POWER.
- 10) If it doesn't work out, phone the retailer first. Don't yell at them or anything, just tell them clearly what your problem is and the chances are they'll probably tell you it's all been a silly mistake and sort everything out right away. If, however, you think you've just given your money to a grade-A scumbag, phone up your local Trading Standards Officer. He's in the phone book, and good luck.



# ROOAAAARGHH

One of the best things on our hastily compiled cover CD of AP47 was indubitably the InterActiveAdvert for Optonica's Dinosaurs EduGame (they being the people who mastered the CD, therefore having the god-given right to carve up a section of it to plug their own stuff, and the best of luck to them). What fun it was to see a tyrannosaur roar at us and then lope across the screen, albeit as if moonwalking. The plummy, slightly startled voiceover from an 'artiste' clearly reading lines about Pachycephalosaurs without a clue as to their meaning was also entertaining.

Well, chums, Optonica have just cut the price of the full EduGame from £40 to £20 – a saving of, quite literally, 50%. A small price to pay for your children's future, but if they're not being held to ransom, why not buy the CD instead?



Even more frightening on the CD we can promise you.

The menu. Choose your path to adventure.

# FORMY ONE-EY MANNY

If the current trend for football management game releases were to continue at its current pace, we've estimated that by April 1998, every household in the UK would own 7.4 games with the words 'Tactical', 'Tracksuit' and 'Two' in their title. It's a frightening vision of a future, and to prevent it from happening, we suggest that you all arm yourself with baseball bats, and begin culling sub-standard management games.

Ascom games at least should survive this pogrom. Unlike other companies releasing data disks and '95 versions seemingly every few minutes, this German company have been responsible for only two versions, the excellent *On The Ball: World Cup Edition* and the not-so-great *On The Ball: League Edition*, which should be spared a meaty knock on the head because of its lovely graphics invoking mid-'70s issues of *Roy of the Rovers* comics. But it would seem that even Ascom management games are quaking at the prospect of being hunted to extinction, FOR THEY ARE CHANGING.

Enter *Pole Position*, a Formula One team management game. Due out in September, but at the moment existing only as a couple of not very informative screen shots and a press release, it'll take all those planning and training aspects of footy games, and put wheels on them. How about winning your teams' loyalty and dedication? Or developing and testing a race-winning car? Or handling press conferences and interviews? It'll all be in here apparently, making, as the press release claims, "Frank Williams' life seem dull!" Hmm.

It's a promising idea, but we can't help worrying that this could well be the start of horse racing management games, speedway sims, swimming and athletics many games and all manner of things. Until we see more, our Louisville Slugger swings idly from our cynical hands.



# MYSTERY PUBLICITY SHOT CORNER

Poppies and AMIGA POWER go together like Peaches and Kream, the late '70s lounge double-act in which Leonard Peaches ended up killing Kris Kream in a drunken brawl after finding out he'd been dating his sister. Even so, we were baffled by this photograph advertising the Melfax Modem Card, a device you plug into the PCMCIA slot on your computer (*Though not your A600, I'll be bound.* – Old Joke Ed) in order to let it pluck InfoCox's OrangePippins from Miser Mulwell's OverhangingDataBranch. (*The one where the designer gets hit repeatedly over the head with the office photocopier?* Oh, come on. – Old Joke Ed)

We're unsure what 'message' the advertising photograph is sending. We suspect it is "Great-Grandfather Killed in the Great War? Commemorate him with the Melfax Modem Card from Mitsubishi Electric" but we may be wrong.



# SMALLER, YET MIGHTY STILL

Regular readers will be used to the alarming fluctuations in height of successive AMIGA POWERS caused by our incompetent and bumbling printers. AP44 for example, was a good 3mm taller than AP45. However, try as we might to blame their inky fingers for this issue, there's no way we could get away with it. Some of the people all of the time, and all that.

As of this issue, we'll be in a new A4 format, which means we'll be losing a 2cm strip off the side of each page. It's all to do (as these things always are) with money and profitability and the 32% price rise in paper stock that's affected all magazines, and when it came to the crunch, we thought you'd rather read a smaller 92 page magazine with a spine instead of a same size 84 page one with staples through its floppy, limp cover.

So we've taken the opportunity to redesign things a bit, changing our layout to three columns per page instead of four so that we haven't lost many words, and we can only hope that the new look is pleasing enough for you to want to buy us for many years to come. Or until we close. Which ever it is that comes first.





# DREDD JUDGED

Future  
PUBLISHING

HAS  
HOLLYWOOD  
RUINED  
JUDGE DREDD?

FIND OUT IN ISSUE 2 OF  
SFX, THE  
SCIENCE FICTION  
MAGAZINE



ON SALE  
27 JUNE

Films, TV, Books, Comics, Video, Models and more...

## TOP TWENTY CHARTS TOP TWENTY

1. **ULTIMATE SOCCER MANAGER**  
Impressions £26 ★★★★★
2. **COLONIZATION**  
Microprose £35 ★★★★★
3. **SUPER SKIDMARKS**  
Acid Software £26 ★★★★★
4. **PREMIER MANAGER 3**  
Gremlin £26 ★★★★★
5. **SENSIBLE WORLD OF SOCCER**  
Renegade £30 ★★★★★
6. **THEME PARK**  
Bullfrog £30 ★★★★★
7. **FIFA INTERNATIONAL SOCCER**  
Electronic Arts £30 ★★★
8. **SKIDMARKS**  
Acid Software £10 ★★★★★
9. **PGA EUROPEAN TOUR**  
Ocean £30 ★★★★★
10. **JUNGLE STRIKE**  
Ocean £28 ★★★★★
11. **MANCHESTER UNITED - THE DOUBLE**  
Krisalis £26 ★★
12. **KICK OFF 3**  
Anco £25 ★★
13. **F1 - WORLD CHAMPIONSHIP EDITION**  
Domark £30 ★★★
14. **CANNON FODDER 2**  
Virgin £30 ★★★★★
15. **TACTICAL MANAGER 2**  
Black Legend £26 ★★★
16. **RISE OF THE ROBOTS**  
Mirage/Time Warner £43 ★
17. **UFO: ENEMY UNKNOWN**  
Microprose £26 ★★★★★
18. **FOOTBALL GLORY**  
Black Legend £28 ★★★★★
19. **WORLD CLASS RUGBY**  
Audiogenic £20 ★★★
20. **CHAMPIONSHIP MANAGER ITALIA '95**  
Domark £25 ★★★★★

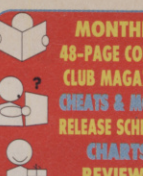
## TOP FIVE BUDGET CHARTS TOP FIVE BUDGET

1. **WORLD CLASS RUGBY**  
Audiogenic £5 ★★★★★
2. **BRIAN LARA'S CRICKET**  
Audiogenic £10 ★★
3. **SUPER METHANE BROTHERS**  
Extender £10 ★★
4. **INDIANA JONES: FATE OF ATLANTIS (GRAPHIC ADV)**  
Kixx £17 ★★★★★
5. **PREMIER MANAGER 3 MULTI-EDIT**  
Gremlin Interactive £15 ★

## TOP FIVE CD32 CHARTS TOP FIVE CD32

1. **LEMMINGS**  
Psygnosis £26 ★★★★★
2. **MICROCOSM**  
Psygnosis £45 ★
3. **SABRE TEAM**  
Krisalis £30 ★★★
4. **SUPER PUTTY**  
System 3 £10 ★★★★★
5. **SUBWAR 2050**  
Microprose £25 ★★★★★





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\* = NEW Item  
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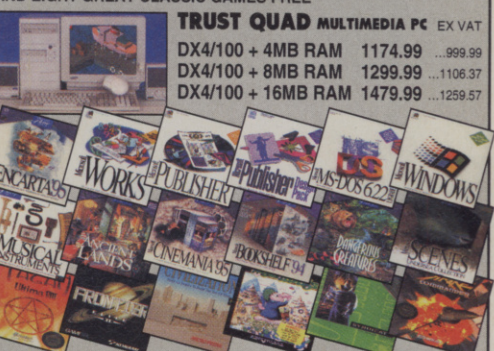
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### COMING SOON

As a PD library we are continually growing in size; we may have over 2000 disks this month, but we will be buying in far more disks all of the time. We will soon be able to supply you with the complete AMOS PD library, all of the Assassins disks, thousands more music modules and sound samples, and much more. We will also be selling CD-Roms and coming very soon will be CLR Licenceware. Instead of just giving you a long list of titles which probably won't mean a thing to you. We will just explain one of our titles; this will make it much easier for you to find out about disks and it won't make you blind like some PD advertisements.

#### GR.A.C. V1.1 All 1 Meg + Amigas £6.99 + 50p P&P

GR.A.C. is a new program from F1 Licenceware which allows you to create your own graphical adventures such as Monkey Island 2 and Beneath a Steel Sky without needing any prior programming experience.

It comes with a manual and is hard drive installable (2 Meg suggested for hard driver users). Also included with this disk is another disk with a full game written using GR.A.C.

GR.A.C. is an amazing program which will show you just how great your Amiga can be when it isn't even trying. The following are from reviews for an earlier version of GR.A.C.: 95% CU Amiga; 95% AUI; 88% The One Amiga.

AMIGANUTS would like to apologise to the following people who have waited a long time for their disks. This has been due to the change in ownership and, by the time you read this, you should already have your disks.

### AMIGANUTS AMOS USER GROUP

I was amazed by the news that AMOS is being discontinued. Well, Europress may think that AMOS and the Amiga are dead, but Amiganuts definitely do not!!! We believe that there are plenty of AMOS users out there who would like the chance to work with others worldwide. The Amiganuts AMOS user group is all about AMOS users working together. It costs £10.00 to join, but you get a lot in return. You will receive monthly newsletters, AMOS disks from the Amiganuts library at a greatly reduced rate, but most of all we will be providing a pen pal type of business, where if you have a problem and we are unable to help, we will send it to another member who may be able to help. If you would like to join, please send a £10.00 cheque or postal order made payable to AMIGANUTS, 10 Hartington Road, Northan, Southampton SO14 0EY.

You will then receive your first newsletter. Please enclose a letter stating your strong points on AMOS and we will then be able to catalogue you in our help section.

Each time you help somebody, you will receive free disks from the Amiganuts library.

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# GAMES

We're always getting letters (giggle) from you guys asking all sorts of (titter) zany questions about our private lives and our, y'know, inner secrets. So we thought - hey! Wouldn't it be cool if we did (fyuk), y'know, some sort of cool, profile-type things.

## Who Do We Think We Are?

### CAM WINSTANLEY



Star Sign: Leo  
In 5 words, I'm: Reclusive and starved of affection  
Fave ice cream: Ben and Jerry's Cherry Garcia  
I'd defuse the Bosnian crisis by: Making the leaders box. Queensbury rules, natch  
Dream date: Patricia Arquette  
My idea of Hell is: The Glastonbury Festival  
The pop star I'd most like to stalk is: Garth Brooks  
No one knows I: Can exert mind control over Koi carp

### SUE HUNTLEY



Star Sign: Taurus  
In 5 words, I'm: Queen of the Art Eds  
Fave ice cream: Turkish Delight and Marshmallow  
I'd defuse the Bosnian crisis by: Making them learn to live together  
Dream date: Ralph Fiennes  
My idea of Hell is: Being stuck in a lift with Morrissey  
The pop star I'd most like to stalk is: Whigfield  
No one knows I: Do a mean Tina Turner impersonation

### STEVE FARAGHER



Star Sign: Sagittarius  
In 5 words, I'm: Bright, bubbly, vivacious, charming, tall  
Fave ice cream: Pistachio  
I'd defuse the Bosnian crisis by: Having a tea party  
My dream date is: Patricia Arquette  
My idea of Hell is: Cam getting to Patricia Arquette first  
The pop star I'd most like to stalk is: Michael Jackson  
No one knows I: Wear women's underwear

### JONATHAN NASH



Star Sign: Danger - Heavy Plant Crossing (Mulberry Heath 1956)  
In 5 words, I'm: Going on to Question Three  
Fave ice cream: Answering different questions like in that Two Ronnies' sketch from 1968  
I'd defuse the Bosnian crisis by: Showing cartoons  
My dream date is: Still dead  
My idea of Hell is: The root of "Hello"  
The pop star I'd most like to stalk is: I don't know any pop stars  
No one knows I: Hate answering questions, but surely that's rapidly becoming obvious

### PAUL MELLERICK



Star Sign: Taurus  
In 5 words, I'm: The best person ever born  
Fave ice cream: Malibu and Bounty  
I'd defuse the Bosnian crisis by: Blowing them all to smithereens  
My dream date is: Uma Thurman  
My idea of Hell is: Going bald before I'm 30  
The pop star I'd most like to stalk is: Heather Small  
No one knows I: Dunk biscuits in hot Ribena

### JONATHAN DAVIES



Star Sign: c: Varies.dir  
In 5 words, I'm: A Belgian Kick-Boxing Champ (That's only four words. - Ed)  
Called Jonathan (That's six. - Ed)  
Fave ice cream: Belgian Chocolate  
I'd defuse the Bosnian crisis by: Kicking their asses  
My dream date: Scully, but only if she dresses frumpily  
My idea of Hell is: Lived out every day  
The pop star I'd most like to stalk is: Any, as long as it ends in death  
No one knows I: Edit PC magazines

### RICH PELLEY



Star Sign: PISCES  
In 5 words, I'M: TERRIBLE AT THIS SORT OF THING  
Fave ice cream: MINT CHOC CHIP  
I'd defuse the Bosnian crisis by: HANDING OUT DETENTIONS  
My dream date is: LISA SIMPSON  
My idea of Hell is: RUNNING OUT OF TOILET PAPER  
The pop star I'd most like to stalk is: WHIGFIELD AS WELL, SPOOKILY  
No one knows I'm: BLUFFING, HOPEFULLY

**HOW DOES OUR SCORING SYSTEM WORK THEN?**

1. We play a game until we can bear to play it no more. Then we play it a bit more just to be safe, then we write our review ignoring all commercial pressures. Because we are your friends. Trust us.
2. The percentage scale is got 100 increments, and we use them all. Crap games get single figures, average games get 50s. Unlike other marks (50%) and only brilliant games get 80s.
3. Who cares if a game's got great graphics or nice sound if it's useless? Not us. Our reviews give a single mark based on the game as a whole.
4. We're hard but we're fair.
5. Fifth points? We'd rather get real jobs.



Stans Field will never amount to very much, I'm afraid. Nice spot for a holiday though.

Stans Field

It's wise to place your cities near natural resources such as fish (food), beavers (furs), ore deposits and so on.

A privateer running a fair wind to Stans Field.

The American Indians move about as well.

More of the cursed English. All I did was tell the King to bugger off with his taxes. Seemed a fair point at the time.

The capital of the Inca cities.

Campbell Hills is surrounded by great gobbets of silver. Mount Huntley used to be, but they've been mined out.

Campbell Hills

Mount Huntley

Pelleyport

Here goes one of my Wagon Trains on its regular run to pick up silver and take it to Pelleyport.

# COLONIZATION





"To attain all this, however,  
rivers of blood must yet flow,  
and years of desolation pass over;  
yet the object is worth rivers of  
blood and years of desolation."  
Thomas Jefferson



## COLONIZATION

## COMBAT ANALYSIS

PROVES: 1  
Attack Bonus: +50%  
Ambush: +50%  
Continue

Working out the conflicts and adding the various bonuses.

"Handled very simply"

## ENCYCLOPEDIA OF COLONIZATION

ENCYCLOPEDIA OF COLONIZATION  
(Broadleaf Forest: Terrain Type)

Former: 2 Plant/River: +1 Game: +2/4 Expert: +2  
Cotton Planter: 1 Plant/River: +1 Expert: +2  
Fur Trapper: 2 Road/River: +2 Game: +2 Expert: +2  
Lumberjack: 4 Road/River: +2 Expert: +2  
Defense or Ambush Bonus: +50%

country that is good for Fur trapping and Woodcutting.  
cotton) if cleared.

The on-line encyclopedia tells you everything you need to know about terrain types.

Continue

**Runs on:** A500, A600, A1200

**Publisher:** Microprose

**Authors:** Sid Meier and a host of others

**Price:** £35

**Release:** Out now

There are only a few events that have significantly altered the course of history. The discovery of America by the Chinese in the dim, distant past was NOT one of them. The re-discovery of America by Erik the Viking in the 9th Century was also NOT

You start the game here - and I can see land already.

one of them. On the other hand, the re-re-discovery of America in 1498 by Christopher Columbus WAS one. That's just the flukey nature of history for you, I suppose. The purchase of Commodore by Escom in 1995 may also be a significant moment in history, just as long as the supply of quality software doesn't dry up for the Amiga. Which is why it's a real delight

to see *Colonization* being released not just on the A1200, but for all Amigas.

*Colonization* is fantastic. Rarely have I played a game with its depth, its scope, its dazzling vision and its addictiveness. The basic theme of the game is the colonisation (no, really) of America by the European powers of France, England, Holland and Spain. The aim is to achieve independence from

your King. At the beginning of the game you can choose to play with the real American map, or you can randomly create a brand new one of your own. There are also five difficulty levels to choose from. Then you decide which of the European powers to play (they each have advantages: the Spanish are good at killing Indians, the Dutch start with a bigger ship...) and start with three units: a ship, some soldiers and some settlers. The game places you in the middle of the ocean and tells you to sail left. As you move your ship, more of the map becomes visible to you, and a couple of moves later, you sight land. Your soldiers and settlers disembark. You tell the settlers to build a city and the soldiers to guard it. You send the ship back to your home port in Europe and start to organise your city's production of things.

*Colonization* works in turns. You have your turn and then the three other Europeans and the American Indians have their go. During your go your settlers can explore more of the map, can produce things (of which more in a moment), can attack enemy units and settlements or, provided they have some tools, can build roads, clear forests or plough fields. The attacking and exploring elements are handled very simply. Each unit has one move (or possibly more if equipped with horses, travelling down a river or a road) and as it moves, more of the map gets explored and becomes visible. Moving onto a square occupied by an enemy makes you attack them and combat is then resolved depending on relative strengths, terrain, and a big glob of luck.

The main strategic element of the game is in production. Your settlers, as soon as they are part of a city, can produce various items from food



Political Correctness, or intellectual fascism as we prefer to call it at AMIGA POWER, is slowly creeping into computer games. *Colonization* is all about exploiting the ("Native Americans" - Ed)

and as such is a perfectly fair representation of what went on. The manual, however, is full of praise for the civilizations that the colonists destroyed.



### The Aztec

The manual says: "The Aztec were one of the two most advanced civilizations in the Americas..."  
The European settlers: Stole their land, destroyed their culture and butchered them.

### The Cherokee

The manual says: "The Cherokee were



predominantly farmers."

The European settlers: Stole their land, destroyed their culture and butchered them.

### The Inca

The manual says: "Inca engineers built a vast system of roads, canals, aqueducts and terraces."  
The European settlers: Stole their land,

destroyed their culture and butchered them.



### The Sioux

The manual says: "For many people today, the American Indians of history are the superb horsemen of the plains..."  
The European settlers: Stole their land, destroyed their culture and butchered them.







(necessary to existence) to—lumber, sugar, ore, furs, silver and other such stuff. Even abstract goals are achieved by this production process: statesmen in your city produce liberty bells which count towards your eventual independence, preachers produce crosses which increase the religious freedom of your colony, encouraging more settlers to join you from your home country.

Any settler unit can be given any production job, although there are specialists who produce more — qualified types like master lumberjacks, fur-trappers and so on. As your cities grow you produce more buildings, some of which are then usable as factories to turn raw elements into more profitable items. In this way you might build a rum distillery which allows you to turn sugar

**"Reap  
you  
greater  
riches"**

## SUGGESTED LISTENING

In-game music is an EVIL SCEPTRE WIELDED BY THAT VILE SNAKE OF THE NETHERWORLD, or so we believe on AMIGA POWER. In fact the music in *Colonization* is (the reviewer nervously checks over his shoulder, conscious that he is breaking orthodoxy — a single, pale bead of sweat runs down his cheek) not all that bad, at least for the first half-hour or so, but we still recommend that you turn it off and listen to something else. Here are our suggestions.

### The Leaving Song — Roger Whittaker

"There's a ship lies rigged and ready in the ha-a-rbour, tomorrow for old Eng-a-land she sails."  
Great trading anthem.

### Christopher Columbus — The Ink Spots

"Mis-ter Chris-to-pher Columbus (bom ba dom ba dom ba dom dom), he used rhythm as a compass (ba da ba da doop doop)." Keeps you cheery while you're trying to find somewhere to establish your first colony.

### Jim Bowie — The Dickies

"Jim Boweeee, Jim Boweeee, Jim Boweeee." Manic scouting song.

### Battle of New Orleans — Lonnie Donegan

"We fired our guns and the British kept-a-coming, but there wasn't nigh as many as there was a while ago." Inspiring stuff to keep spirits up once you've declared independence.

into rum, which will reap you greater riches when you transport it by ship back to Europe. You can even build schools and universities which let your skilled settlers train up raw recruits.

As your colony grows, you find more and more sophistication to the game.

After producing a certain quantities of liberty bells, for example, you can appoint a founding father to Congress. There are 25 of these founding fathers and each gives you an advantage. Henry Hudson increases the fur-trapping abilities of all your settlers by 100%, for example, while Pocahontas improves relationships with all the American Indian tribes.

Eventually you must declare independence, at which point the expeditionary army of your home

land sails over and attacks you. Survive this onslaught, and the game is won.

*Colonization* offers hours and hours of entertainment. I played it for over a week to write this review and it commanded my total concentration all the time to play it once through. Because the game can be very different every time you play it, this means that *Colonization* is the sort of game you could play for ever.

● STEVE FARAGHER



A queue of volunteers waits in your home port for transportation. Trading is available here too.



**UPPERS** Complex, sophisticated and fantastically easy to use, *Colonization* has to be one of the most thorough and finely crafted games I have ever seen.

**DOWNERS** It might be a bit tactical for some; there's not much 'action'. The French army got stuck behind an Indian village on a peninsula for over fifty years, which seemed a bit unfair on them.

### THE BOTTOM LINE

If you're at all intrigued by the sound of this game buy it immediately. It's the best sim game I've ever seen.

93 PERCENT

### THE BOTTOM LINE

**A1200** Every bit as splendid and superb and yet at the same time cleverly not more so (Exactly the same then. — Ed).





# TIMEKEEPERS

Such suited lackeys who wait upon you at lunch and easily lose their tempers.

**Runs on:** A500, A600, A1200  
**Publisher:** Vulcan  
**Price:** £13  
**Authors:** Lisa Tunnah (design), Paul Hale Carrington (code)  
**Release:** Out now

Let's say you own a small castle in the middle of Derbyshire. It's surrounded by a moat. Owing to an interesting disease, were you to fall in the moat you would die. How do you leave the castle? (Having been airlifted there by a Huey UH-1N, the type of helicopter used extensively in Vietnam, or you were born there, or something, look, it's a metaphor, leave me alone.) You employ two firms to solve the problem. The first laboriously builds a series of platforms leading up from the courtyard, angling diagonally between the walls until it crests the parapet, leaning at a shallow angle over the water eventually to reach the ground. The second firm presses a button and lowers the drawbridge.

This, then, is the fundamental difference between *Lemmings* and *Timekeepers*, apart from the disparate viewpoints and contrasting graphical styles. And the calculation of expendables, and the use of monsters. (And the booby traps.) *Lemmings* 'make', but timekeepers 'do'. I much prefer Vulcan's approach: for me, the crushingly pedantic reliance upon pixel-perfect placement soiled the first *Lemmings*, and by the third game provoked wishes of violent death for the programmers. No such problems in *Timekeepers* – everything's done in squares, so you can only alter the route, not change the landscape. Further pleasantness comes in the solidity of the little blokes (the tims, if you will). (And you, I fear, will. – Ed.) There's never a confusing morass of threshing bodies, because if one tim hits another, he turns away. Nor is there a time limit, or lock on the number of

icons you can place upon the board. (You influence the tims by laying commands in their paths – the four directions, a clock to stop them awhile, a foot to oblige them to jump, a, er, 'doing action', a, um, (cripes) 'being aggressive' and a rubber to erase unwanted instructions.) In all, nothing that is out of your control appears in the game.

## TUCKER

We'll now step through as if playing a level of the game in the fine tradition of AMIGA POWER, and not because it's eight o' clock in the evening but ludicrously still too hot to think of something clever, having instead to use old jokes and probably resort to the 'as well' device to append a sudden fact that won't easily fit where it should but can't reasonably be omitted. The screen appears. It is overpoweringly green and brown except on the space levels where there is some dingy silver. "Platoon ready," barks the overseer in one of only three pieces of speech in the game. (Phew.) You have a moment to spot obvious traps as the tims blink into existence, but can't access the icons until the last one appears and the tims look up at you. At

My smugness in laying the path ahead of time has led to failure.

Dance, timekeepers. Dance for your all-powerful master.



that moment they pause for half a second and start walking. If you've not been quick enough, three or four of the sixteen instantly fall down some holes. This is by far the worst part of the game and harkens unnecessarily to the panicky reflex of *Lemmings*. Fortunately, then, that you have indeed been quick enough. Your tims are safely tottering back and forth. An apposite time to scroll up and down the level, so you do.

A plan begins to take shape. You coax a single tim from the pack and set him to work. Switches are thrown, doors opened, holes bounded over, a monster shouted into submission (one of a number of entertaining and curiously affecting animations) and the exit pinpointed.

But, of course, circumvented, because the one-way door trap your tim tripped means his fellows would be stuck. Instead you carry on down the corridor and open a second path. Only now do you arrange the rest of the platoon, sitting back in satisfaction as they spring dutifully around your track finally to escape. A pity that your trailblazer tim carried on unchecked to fall down a hole, but you know from an introductory message how many tims you can afford to lose before reaching the final level of the fifteen in each section (in this last you don't escape, but have to guide four or five tims simultaneously to defuse bombs) and can return at any point to an earlier one to save more. Death is not the end.

## NORRIS

This is the brilliant thing about *Timekeepers*: the levels are amazingly complicated but only four or five screens long. Typically you'll pass the same point three times, each time in a different direction searching for a different switch, but because everything's packed tight you don't slip into feeling you're plodding back and forth. There's obviously an element of being led by the

nose, but after a couple of introductory mazes Vulcan start putting in deliberately drawn-out dead ends. And alternative routes that get the doors open, but trap your trailblazer. (You can always save him, which is a Good Thing. Whereas *Lemmings* had a hundred of the blighters whose passing was marked by a figure decreasing, *Timekeepers*' sixteen blokes get individual portraits in the border. When one gets killed, his picture fills in with a cross. Truly, where lems are numbers, tims evoke feelings of empathy. I wanted them to win. Especially when they got flummoxed and leaned back and looked up and blinked twice.) And exciting-looking bridges and vehicles that painstakingly deliver the tims into minefields. Damn them.

The bad thing about *Timekeepers* is this: there's nothing to take you by surprise. The first of a new set of levels is always a massacre, because you don't know what's jumpable, what's fightable and what kills you on contact. In space, for

instance, I was baffled by a set of what I took to be mines impeding my egress (a word, incidentally, that hung above the exit in PT Barnum's show tent. When it became too full, Barnum would shout "To the egress!" and lead an excited crowd to the curtained doorway, reasoning they would excuse the trick for its roguish ingenuity. And he ended up being played by Michael Crawford, so there you go). Only by chance did I attempt to fight one, so discovering it was an 'alien embryo'. (But which – curses – left holes in the deck, necessitating watchfulness and quick jump placement.) Once you've identified the players, you can count on the game not piping up with something new before the next 'zone', which is strangely disappointing.

Remember those number puzzles, with a fringed square of plastic and tiles numbered one to fifteen and a gap? You might have one in a drawer somewhere, or perhaps in a box under some old clothes. Such a puzzle is a fine metaphor for *Timekeepers*: apparently simple, fiendishly complicated but with a compelling quality to it. I was never irritated by the game, but would always concede defeat gracefully, only to return with renewed library books and vigour. It is cheering to see that Vulcan's mission as a company – to impress us – has succeeded. We like Vulcan. They are impeccably polite. They don't take reviews personally, were sporting enough to let us put *It's a Skull* on the coverdisk and don't beat their wife. We just wish they wouldn't release such poor games as *Valhalla* and its sequel. We'd in fact prefer them to carry on writing games like *Timekeepers*, which is terrific fun (and apparently set for a data disk frenzy). And the box is really sweet as well.

● JONATHAN NASH



A mediaeval level in its entirety. Note the synchro bouncing up top.

**UPPERS** Beguilingly complex puzzle game in the *Lemmings* mould, but without any of the gruesomely annoying mess/pedantry faults. Four 'time zones' break up the sixty levels quite nicely, thank you. Laudably fair, but splendidly fiendish with it. Alarmingly absorbing. The space levels have a Joe 90 sound-effect playing in the background. It's hard drive-installable.

**DOWNERS** You'll extremely rarely need to use more than one tim to open a route for the others. It's (necessarily) slow-moving. After you've divined the 'rhythm' of the design, you'll seldom go wrong. There's a complete lack of urgency. (But I found that pleasantly different.) Only one save slot, which lets you move through levels, but not 'zones'. (Sigh.) It's all a bit brown. And green.

## THE BOTTOM LINE

*Timekeepers* is a lot like that batch of ball-deflection games a few years ago – *Deflektor*, *A Whole New Ball Game* and the like. There's no screaming craving to see the next screen: it's more a lazy Sunday game. There's a real pleasure in outwitting the thing, but the lack of evolution between levels is going to put people off. (Each 'zone' really has the same obstacles, but with different graphics.) Heck, I loved it.

82 PERCENT

## THE BOTTOM LINE

It is as different as is this piece of paper from this other piece of paper that is identical to the first piece of paper, only more so.

A1200



# BEHIND THE IRON

**Straight is the gate and narrow is the way that leads into life, and few there are that find it...**

**Runs on:** A500, A600, A1200  
**Publisher:** Black Legend  
**Author:** Ego  
**Price:** £25  
**Release:** July

**T**wo things spring instantly to that lumpy bit at the front of my brain whose name I've temporarily forgotten but which deals with piping images to that other bit of my brain whose name evades me at the moment but which is all to do with, erm well, remembering things. Two things – Streetfighter Two the movie, and *Embryo* the game. SF2 the movie reminds me of *Behind the Iron Gate* because it's a film that chugs through 90 minutes at a single pace. From start to finish, each scene's as speedy as the previous, so the climax goes unnoticed amid this blur of action, and therefore scores a very low mark on the thrill-ometer. So you

could argue that it's not Kylie, or the terrible script, or the bad acting, or the pitiful fight scenes, or even the shoddy production values that make SF2 a terrible movie, it's the pace that kills it.

The pace kills *Behind the Iron Gate* for exactly the opposite reason, as it's either frantic or grass-growingly slow. Most levels start fast and funky, with monsters running around all over the place and you desperately trying to find a quiet moment to pick up some extra ammo or reload a gun, which is fun. Once you've shot

everything (usually within five minutes), that's it for excitement and you're left with the tedium of finding keys, unlocking doors and generally finishing the level. After ages of this, you've got the final task of activating a bomb and rushing to the exit. In theory this is an exciting finale, in reality, it's just too much to handle. Start, stop, snooze, rush – it's not a fun pace.

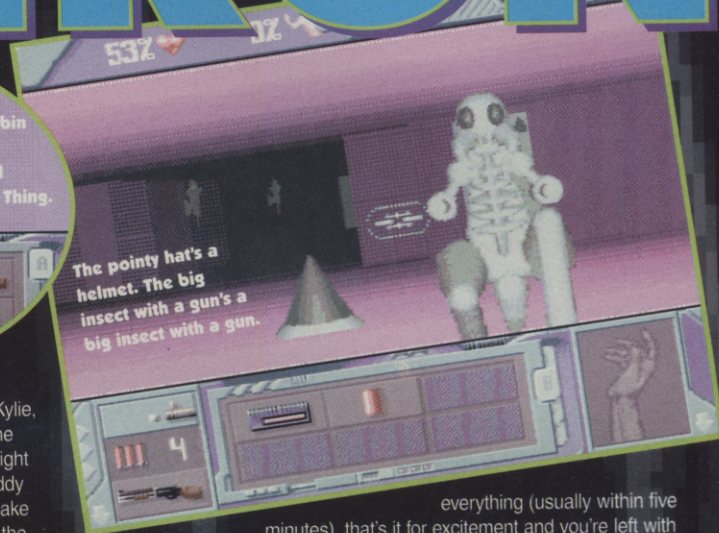
## IRON HORSE?

*Embryo* (AP43, 62%) was a game also by Black Legend that I reviewed last year. It should have been a stonkingly fast and furious 3D shoot-'em-up, a sort of flight sim without the technical side, but because all the enemies needed a stupid amount of hits before they blew up, it was just too hard. Any nine year old child could have told them that, but I guess, like most software companies, the game was tested by in-house playtesters who were far too close to the game to realise it.

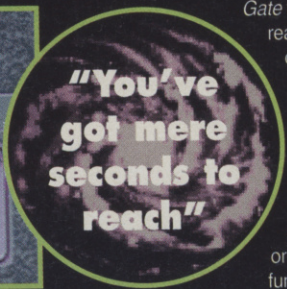
I suspect the same's true of *Behind the Iron Gate*, which contains a whole host of glaringly obvious problems (what software producers call "unique gameplay features") that hit you the very first time you play it. It'll never be a great game, but a little



Not a swing-bin at all, just a security card access port. Thing.

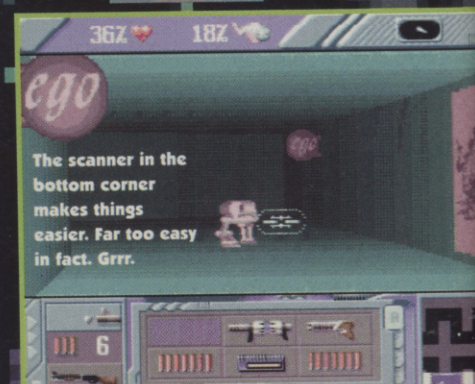
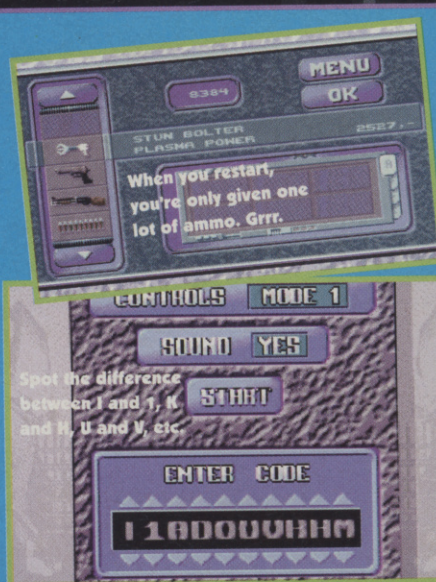


The pointy hat's a helmet. The big insect with a gun's a big insect with a gun.



## GRRRRR...

Okay programming team, let's make sure we've done our best to annoy the players as much as we can. Ready?  
 Won't recognise a second disk drive? Check.  
 Has a needlessly long passcode... Check.  
 ...that you can't type in, so have to revert to tediously scrolling through the alphabet... Yup, got that one.  
 ...and that if it's wrong, will instantly send you to level one, so you have to let it load and escape out again.  
 That's in too.  
 And even with all these digits, the code doesn't store what equipment you had your last game.  
 It's all in there.  
 You have done well my tiny minions. Punishment is withheld.  
 Oh joy, etc.



The scanner in the bottom corner makes things easier. Far too easy in fact. Grrr.



# THE GATE

Here we  
stand, quite  
literally,  
behind an  
iron gate.

This here's  
the bomb.

And this is the level one  
exit. Easy huh? On later  
levels, you have about 30  
seconds to blunder through  
the maze. Not easy.

Klaatu  
barada  
nikto.

more  
thought could  
have improved this massively.

The idea's simple – pick up guns and ammo to snuff the monsters, pick up keys and security passes for gates, pick up food and armour to stay in shape. Run around, find a bomb, find the exit, then set off the bomb and dash out. I'll take them one at a time.

Like real life, the weapons are great, with great sounding lasers and shotguns. With four options for arrow key/mouse combinations, you can find one to suit you, although I favoured moving with the arrows and waggling the gunsights around with the mouse. By the time you get to level four, you're loaded up to the eyeballs with guns and ammo and ready to face anything, but due to a dumb pass code system, if you want to restart from a later level rather than playing through, you're only given the option to buy one of everything, including ammo packs. This is a moronic oversight.

Each key will open any door once, although the passes only work on what appear to be

Although we can't demonstrate  
them here, the gun shots are great.

Grenades blow  
things. Up. They  
go, hnnng,  
BOOM!

swing-bins. The problem with the keys is that it's possible to open the wrong door and be unable to complete the level because something vital's hidden behind the door you should have opened, so you're left wandering around the maze until you realise this, or die of boredom.

## IRON MAN?

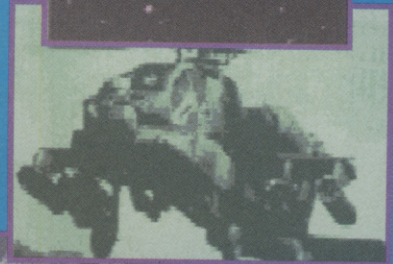
The food keeps your strength up (obviously) and that leaves us with that bomb/exit thing. So long as the monsters don't kill you, you can take as long as you like to find everything, but once you've activated the bomb, you've got mere seconds to reach the exit. Unfortunately (and this is the crux of the game's poorness), due to the featureless mazes, if you bump into a wall or get momentarily disoriented in these blank-walled mazes, then the bomb goes off and you die. One slip up, that's all it takes, and it's game over.

Obviously this isn't *Doom* on the Amiga, but it is a vast improvement over *Dungeon Master* type games where you jump forwards a block at a time, and it also runs on all types of Amiga. The running speed's good, the monster graphics are good and despite being completely plain, even the 3D works okay, so all that's really missing is a good game. Ego have done all the hard work with this, so all that's left to do is wish them better luck next time.

● CAM WINSTANLEY

Without a gun  
in your hand,  
you can pick  
up items off  
the floor.

To help you negotiate around the textureless mazes, different sections have different pictures on the walls. It almost works.



**▲ UPPERS** An extremely fast engine, fantastic control system and a good line in spooky monsters over 25 levels that'll take you ages to get through.

**▼ DOWNERS** Everything after level two seems to have been designed to baffle and annoy the players. The code system's fatally flawed, there's not enough detail to guide you around and the start/stop pace of the game quickly gets tedious.

## THE BOTTOM LINE

It's a noble effort to try a *Doom* style game for standard Amigas, and this almost works. Unfortunately, it's let down technically by not enough screen detail and that combines with some wholly irredeemable game flaws to make later levels a chore rather than challenging. You'll have fun for a bit, but end up leaving *BTIG* at the back of your toy-cupboard.

**55** PERCENT

## THE BOTTOM LINE

Astonishingly, it's the same speed on the 1200 as a 500. That's very fast, so hooray for the aging A500.



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## REVIEWED

 **SENSIBLE GOLF** AMIGA

 **FX FIGHTER** PC

 **MOTHER BASE** 32X

 **JUSTICE LEAGUE** SNES

And that's just for starters!!!



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**DOOM**  
revealed on SNES

**MK3**  
shots and info on the PlayStation  
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# ON SALE 6 JULY



# SENSIBLE GOLF

So farewell then Sensible Software. You were kids, who became rich, at our expense. But at least you had fun.

Course design is not one of the strengths of *Sensible Golf*.

**Runs On:** All Amigas  
**Publisher:** Virgin Interactive Entertainment  
**Authors:** Sensible Software  
**Price:** £30  
**Release:** Out now

It's with a heavy heart and real sense of sorrow that we present to you now the last ever Amiga game Sensible intend to release. Part of this sadness has to do with the fact that over the years, they've come up with many of the best games on the Amiga, and one or two of the best games of all time, but now all that's at an end. But most of the sorrow is to do with the fact that even though *Sensible Golf* is Sensible's final Amiga blow-out farewell tour game, it has none of the flair, fun, imagination or even competence of any of the other Sensible games. It smacks of compromise and cashing-in which, from a company most famous for the number of sports cars they own, is a little bit sickening.

We've been charting the chequered history of *Sensible Golf* for ages now, through our Diary of a Game, and way back when we started, it was clear that the idea was to take the *Cannon Fodder* game engine, bolt on a golf control system and get it in the shops for Christmas. Needless to say, that never happened.

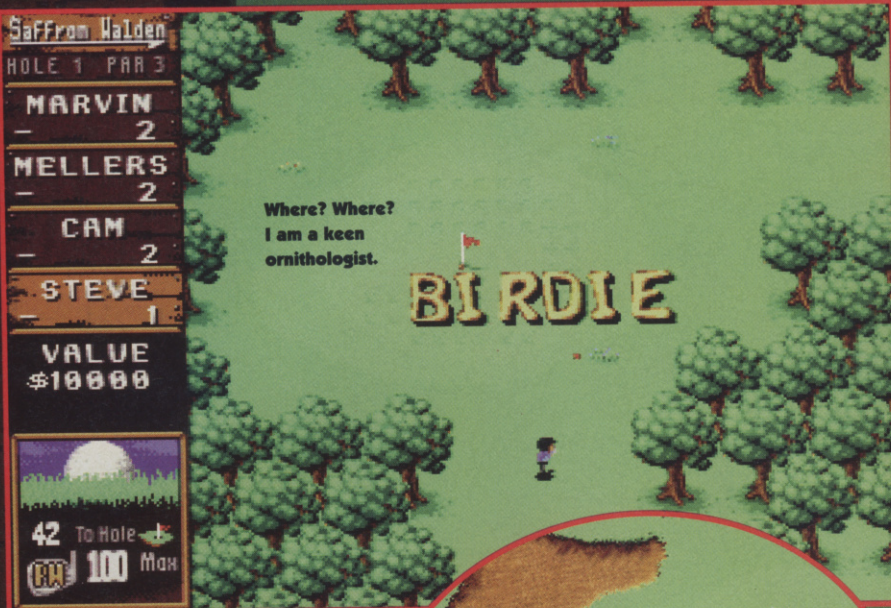
In fact, round about Christmas, they chucked out most of what they'd already done and started again. And it's this version of *Sensi Golf* that they've got to show for five months of frenzied work. Much of what was good in the '94 version has gone, many proposed features have been dropped and compromises seem to have been made in every part of the game. But hey, it's finally out.

This isn't a golf sim, it's more a sort of golf game. It's challenging and tricky in parts, but the

**"Final  
Amiga  
blow-out  
farewell"**

| Madeira Championship Leaderboard |         |      |       |
|----------------------------------|---------|------|-------|
| Madeira Island (Par 73)          |         |      |       |
| Position                         | Name    | Hole | Score |
| 1                                | Coyle   | 3    | -4    |
| =2                               | Atley   | 1    | Par   |
| =2                               | MELLERS | 4    | Par   |
| 4                                | Knut    | 2    | +1    |
| 5                                | Jops    | 4    | +5    |
| Play Next Hole                   |         |      |       |
| Prize Money                      |         |      |       |
| Exit                             |         |      |       |





game's main purpose is to make playing the game fun and, if you get a few friends together, it sort of works. Sort of.

There are 72 holes in the game and 25 courses. Now anyone who knows even the smallest amount about golf knows that there're 18 holes on each course, and 25 times 18 equals... (tap, tap, tap, tappetty, tap) 450 holes. This glaring discrepancy is explained by each course being made up of a selection of the holes, which gives you some degree of variety while at the same time giving Sensi more time on the real fairway when they should have been at work designing extra holes. And when you look at the 72 holes, you'll see that around half of them are just subtle reworkings of the other half, so instead of the apparent 450 vastly different holes in the game, you've actually only got around 40. Hmm.

## THWACK

Golf games, like point-and-click adventures, have fairly standard interfaces, and *Sensi Golf* goes for the one where you press fire once to start the swing, a second time to stop the power bar going up and a third time on the way down to make it

## THAT'S THE WAY TO DO IT

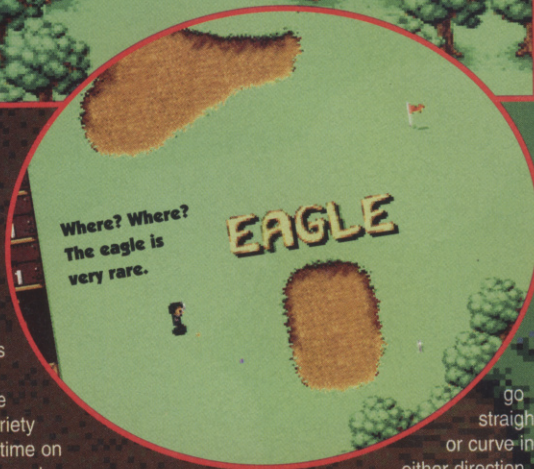
You'll definitely need to figure out how the power meter works, and so we thought it would be a nice thing to do to show you. 'Cos we're nice like that.



On the way out, press fire when you have enough power.



On the way back, press fire to decide your aim.



It's a good method and tests both your reactions and planning abilities, as if you really want to try a curve ball (or whatever the non-baseball term is) (Hook or slice, depending on direction. — Ed) you've got to get it spot-on. Still, *PGA Golf* and *Nick Faldo's Golf* have many more refinements than this, adding to the feel of the game and giving you more scope to experiment with stance, cope with blustery wind conditions, and all that malarkey.

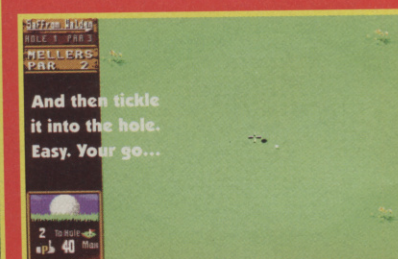
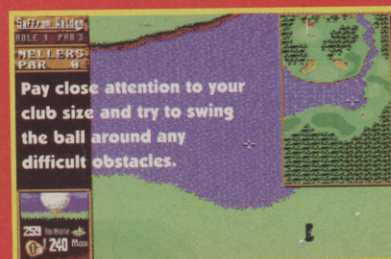
## "Subtle reworkings of the other half"

Right, so you've hit the ball, perfectly and it's sailed down the middle of the fairway — cracking shot, mate. With your next shot, you repeat the process (unless of



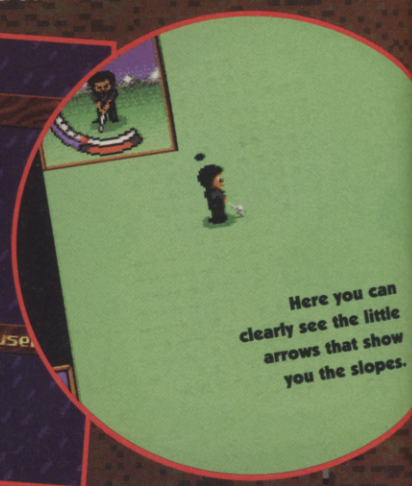
## IT WENT STRAIGHT DOWN THE MIDDLE

To explain with pictures and some words, here's a small step through on getting a par.



course, you're right up against some trees that block your shot, and can't quite chip the ball over but at the same time find it terribly hard to knock it away from the trees because the screen won't scroll away from the hole and show you where you should hit it) and eventually get on the green after a couple more. Well, excitement-junkies, then it's time to break out — THE PUTTER.

This is always the hardest part of any golf game (in real life too) and because *Sensi Golf*'s viewed from above instead of the usual ground-level perspective, it's got the problem of showing the green's contours. It copes with this with little arrows pointing all over the place to show which bits slope in which direction, and it's here that *Sensi Golf* hits more





Season Money List - Week 15

| Position | Name    | Winings   |
|----------|---------|-----------|
| 1        | MELLERS | \$574.600 |
| 2        | Sandy   | \$530.500 |
| 3        | Coyle   | \$378.100 |
| 4        | Payne   | \$334.500 |
| 5        | Hamish  | \$306.000 |
| 6        | Chi Chi | \$298.200 |

And the winner is...

Play Next Tournament

Save Season

Exit

problems. Are greens normally this hilly? I think not. Maybe, just maybe, they've been designed like this to make the game artificially hard, as getting the ball on the green rarely takes more than a few shots, and without a fiddly, ultra-precise putting section, every hole could be completed two under par. A bit of practice helps, but there's still an annoying randomness to putting that can easily turn an Eagle into a position-losing Double Bogey. Which is rarely a Good Thing.

## DECISIONS

After messing about with a few holes, trying to get to grips with the putting and generally exploring most of the game (in total, around an hour), you'll eventually come to the game's saving grace – the multi-player mode. Everyone likes multi-player games, and with up to four players at once, this is great. Fun, that is. You can play in a proper match, or you can set-up a matchplay thing or you can go for the angry, biting and dead-arm inducing Skins game. This involves lots of fake money but can cause some real emotional flare-ups.

Thanks to the classy presentation, all these options are easy to find and execute, and miraculously, you can always Escape

## TERMINOLOGY

A fascinating look at why golfers and the like insist of using cliquy words to describe their chequered-panted antics.

**ALBATROSS** – The beginning of a very dodgy association with bird names. A majestic swooping bird with long wings, somehow means you finished the hole in three shots less than the standard.

**EAGLE** – Odd this. A noble, powerful bird, that could easily have any Albatross in a straight fight, but in golf terms isn't as good. They're mad these golfers.

**BIRDIE** – In a desperate attempt to keep with the bird theme, early golfers showed a distinct lack of ornithological knowledge and so just said "Birdie" instead. It stuck, and means you got the ball down the hole with one shot spare.

back to the menu screen from anywhere in the game. In fact, it's quite remarkable how much you forgive *Sensi Golf* just because it's got a few bouncing letters and cute intro screens, so maybe there's something to be said for superficiality after all.

When you sit down and look at what you've actually got, it's just a simplistic hit-and-hope golf game, but with all the options, the proper season with save facility, the practice bits and the multi-player mode, the end result is definitely something above average, just. But the single player pales rapidly, and without wind and stance to take into account, it lacks any real skill. Which leaves the multi-player tournaments as the only challenge left.

There's definitely a lot of golf missing from *Sensible Golf*. Whether it went on the second version or when Sensible decided to leave the Amiga I don't know, but it's hard to put your heart into playing a game when the authors so obviously haven't put theirs into programming it.

● PAUL MELLERICK

**"Angry, biting and dead-arm inducing"**

Championship Leaderboard

Madeira Island (Par 73)

| Name    | Hole | Score |
|---------|------|-------|
| Coyle   | 3    | -4    |
| Atley   | 1    | Par   |
| MELLERS | 4    | Par   |
| Knut    | 2    | +1    |
| Japs    | 4    | +5    |

Not doing so well now though.

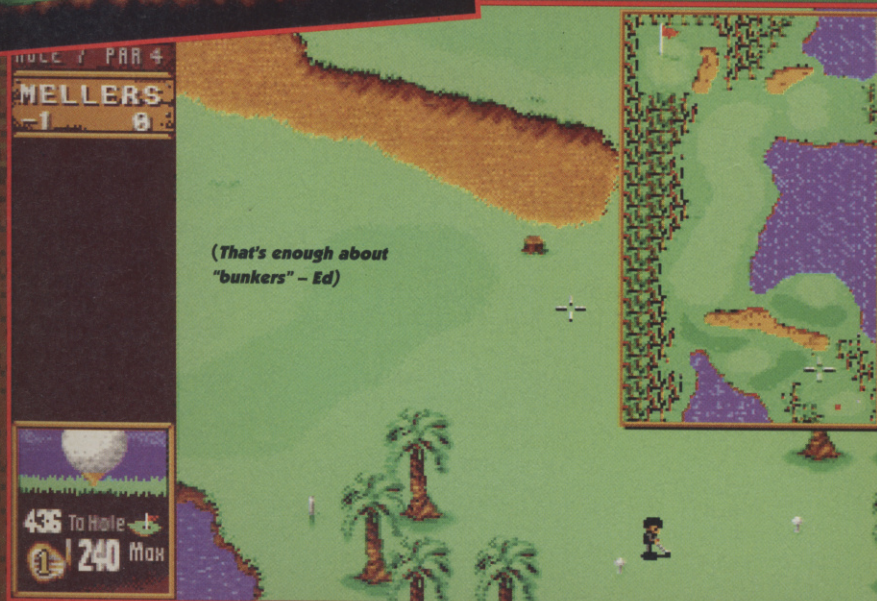
Play Next Hole

The disk-accessing screen. For no apparent reason.



Petrel-on-a-stick.

**ALBATROSS**



**UPPERS** A good golfing game, enhanced greatly by all the options you could ever want to play with and a proper season (with money and everything) to take part in. The control system is also easy to use. And the multi-player option is great fun.

**DOWNERS** When you play the game, you like what you find, but after a while start crying out for more. The 'more' never arrives and it all rapidly becomes empty and lifeless.

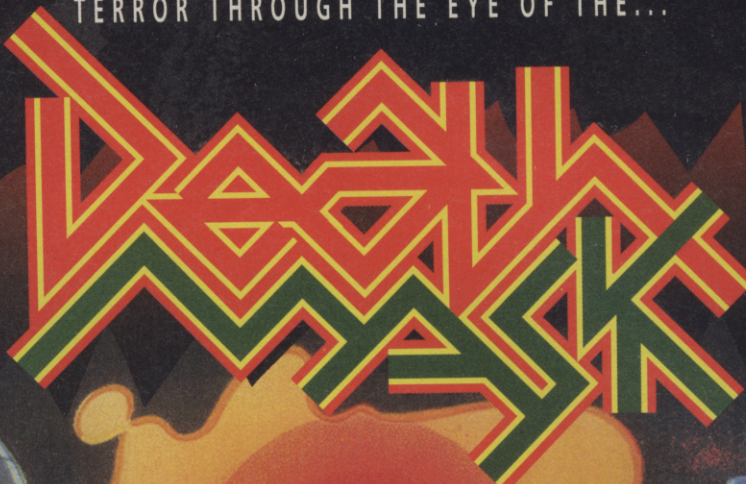
**THE BOTTOM LINE** All-round it's a good game. No more. No less. Serious golfers won't find it appealing, game-groupies will find it slow and repetitive. It's such a shame that Sensible's farewell to the Amiga is just sort of okay.

**66** PERCENT



"SUPERB  
DOOM  
STYLE ACTION"

TERROR THROUGH THE EYE OF THE...



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CONCEPT

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MUSIC

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MODES

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the other player.



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"Sooth! Sooth!" as Jon Pertwee said. But with 'Gloom' instead, natch.

# GLOOM

**Runs on:** A1200, CD32

**Publisher:** Guildhall

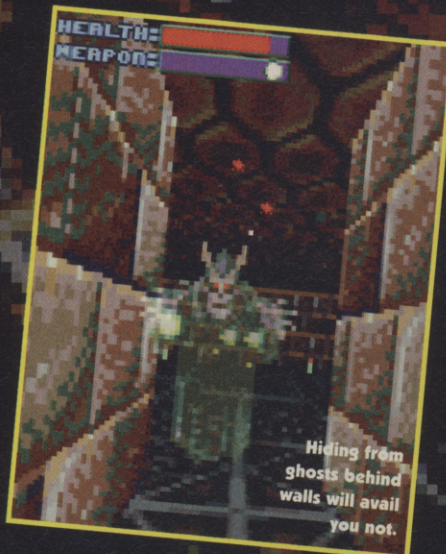
**Authors:** Black Magic (design and sound), Mark Sibly (code), the Butler Brothers (graphics), Ken Stannard (music)

**Price:** £30

**Release:** July

**W**e were hoping this month to bring you another excuse for *Gloom* not being finished, but the game turned up and spoiled things. (*Great cars, them dilemmas.* — Ed.) Readers will be pleased, however, to learn that in true Acid style, Black Magic (the new company of ex-Acid bloke and *Guardian* programmer Mark Sibly) are driving Guildhall to tear out their hair by still adding things to the game, and are in almost constant contact with us over the InformationTCRLeMansTrackWithAuthenticEngineSound, asking questions like, "Can you think of a practical way to sidestep using a one-button joystick?" and "We didn't send you our special cheat version allowing you free access to all the levels did we?" (Yes, luckily you did. Once again, we win.)

*Gloom*, then. It is a revolting game. Not since *Zombie Apocalypse 2* (by, it transpires, the same bunch of crazy young kids) have graphics and sound combined so convincingly to make me feel ill. Concerned parents and rent-a-quote politicians should be suitably relieved to find *Gloom* cannily has a 'violence model' toggle. In the first 'violence model' monsters gurggle and stagger as you hit them, exploding in a flurry of limbs and organs with a final shriek. In the second, the pieces remain on the floor, which is useful as there's no map. (Such a thing may strike you as silly, but *Gloom*'s levels are of the single path, continually advancing type (as



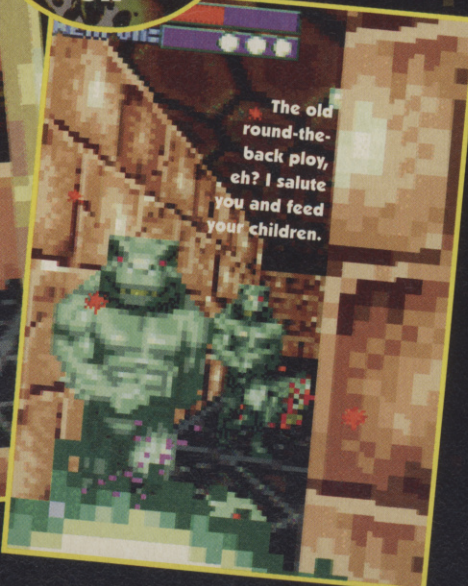
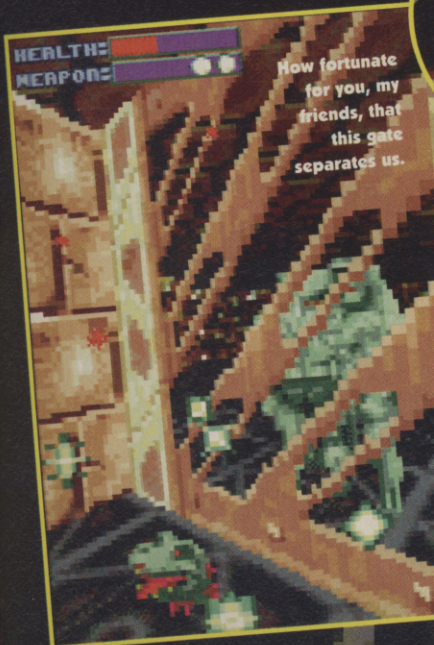
opposed to, say, the large room with six exits sort). There's little need to return to an area once you've cleared it out, and that is a Good Thing — you're constantly seeing new stuff and Being Surprised.)

Being Surprised is what happens a lot in *Gloom*. That and Being Scared. Remember that bit in *Evil Dead 2* when Ash is searching through the cellar for the missing pages of the Book of the Dead, and the camera looks straight on as he cautiously opens a door but then tracks slowly forward as he steps to one side so you, the

audience, are forced, unprotected, through the door first? That's what playing *Gloom* is like.

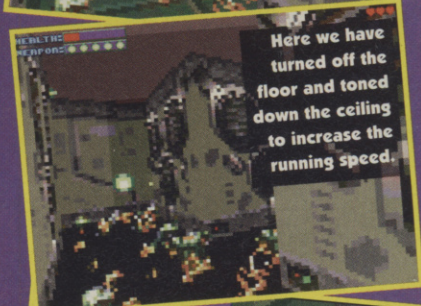
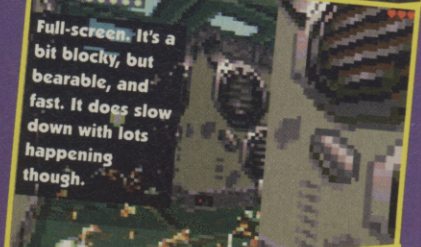
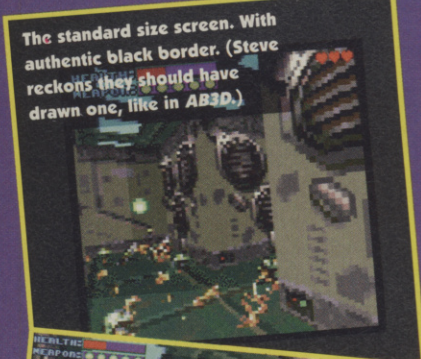
You know there's something behind the door (or beyond the corner, or whatever) but you can't not go through with it. You want to know — you must

"The camera looks straight on"



## SHRINK TO FIT

*Gloom* works best on an A1200 with 'fast RAM', but you can fiddle with the size of the screen and its resolution to get the best out of your machine. Which clause is remarkably like some appalling coverline, but that's another unfunny in-joke.





# STARGATE

Secret rooms abound in *Gloom*. There's at least one every level, with health bonuses and power-ups and things in them. We were, however, delighted to find a hidden game on one of the levels: a mini-*Defender* called (o-ho) *Underkill*, that takes place on a gigantic television

1. A secret teleport takes us to a promisingly large room.



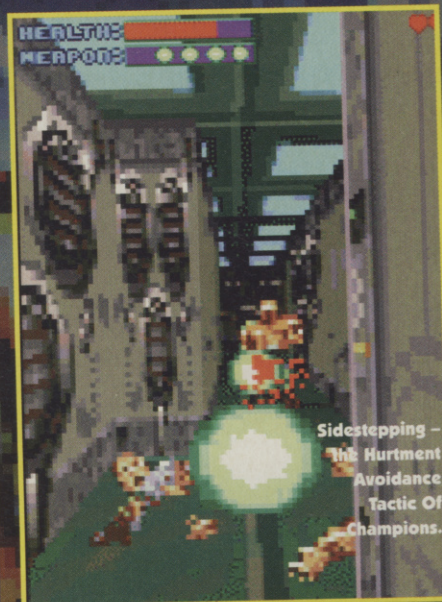
set and invites you to 'Insert Coin', awarding an extra life if you complete it. See how we stumble across it. Observe our excited surprise.



2. Hello...

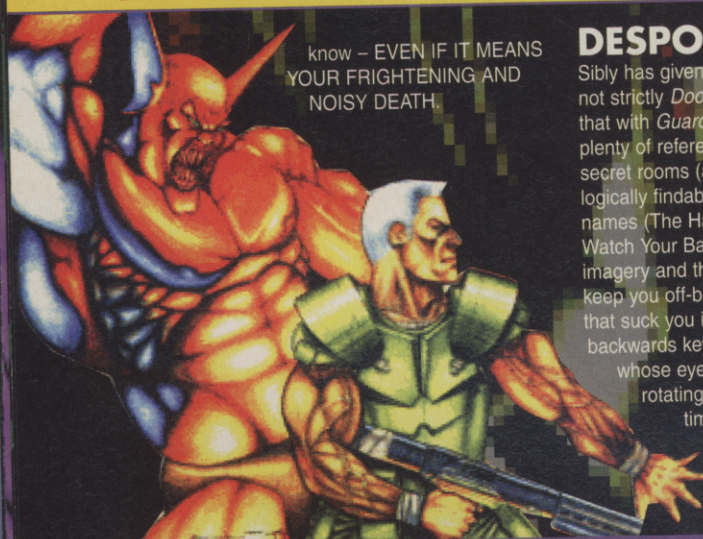


3. It is a small game of *Defender*. Gadzooks.



Sidestepping – the Hurtment Avoidance Tactic Of Champions.

(You're in a room with no apparent exit. Tentatively you push a switch, backing away from that wall in case monsters run out and kill you. Nothing happens. You turn on your heel, acutely aware things could be rushing up behind you, and – KABLAM! – you get the entire back wall in the face as it spins on its axis. Fumbling with the controls you are hurled against the side of the chamber and squashed. Perambulatory masonry has never been so much fun.) There's a neat thermo-glasses power-up which lets you see monsters through walls as blue shades, a vitally important one that turns you invisible and one that gives you bouncy bullets. And if you charge your weapon to full and then get another power-up you receive a short-lived double-barrelled 'mega weapon'. (A word about those weapons. Regrettably, instead of the pistol/machine-gun/shoulder-mounted rocket launcher gang so beloved of 3D shoot-'em-ups, *Gloom's* weapons are balls of light that change colour depending on their potency, from red up to a shimmering purple. It's disappointing and confusing, as the monsters' fire is exactly the same. Still, eh?) Everything, in short, a growing boy needs, were he to be a game about shooting monsters in dungeons and not in fact a boy at all.



know – EVEN IF IT MEANS YOUR FRIGHTENING AND NOISY DEATH.

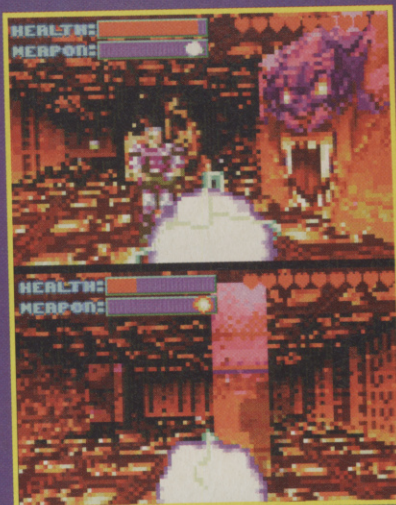
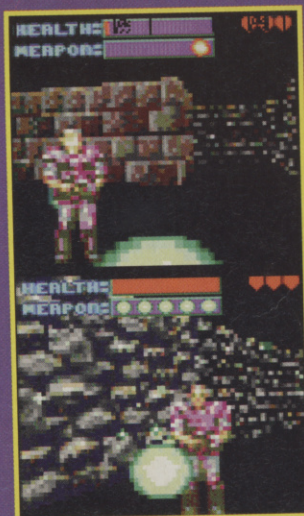
## DESPONDENCY

Sibly has given the same spin to *Wolfenstein* (it's not strictly *Doom*, but who cares a tinker's curse?) that with *Guardian* he gave to *Defender*. There are plenty of reference points for fans of the genre – secret rooms (at least one per level, folks, and logically findable), ludicrously overblown level names (The Halls of Torment, for instance, or Watch Your Back – Something Else Is), satanic imagery and the like – but enough new ideas to keep you off-balance. Teleports, say, or monsters that suck you in so you have to keep bashing the backwards key to stand your ground, or pictures whose eyes follow you round the room, or the rotating teleports demanding immaculate timing, or the blocks moving back and forth that you have to nip between, or – my favourite – the fantastic spinny walls of death.

## COME THIS WAY. TRUST ME

AMIGA POWER does not like *Gloom's* 'deathmatch' games. Perhaps we have been spoiled by *Marathon*, but you cannot argue against *Gloom's* innate lack of excitement in these head-to-head contests. It is a pity, for each level has a set all of its own, and they look lovely. And, as well as the illustrated split-screen, you can play via a serial cable or even (even! Even!) a modem.

Here we shoot at each other in the Gothic Tombs.



Here we shoot at each other in Hell. I, at the bottom, am invisible.



Here we shoot at each other on the spaceship. I am pointing the wrong way.





## LOSS OF WILL TO LIVE

Unlike ooh, what, say, *Marathon* (the Apple Mac Game Of Champions, and we'll take on anyone at all in an eight-player shootout, just ring first to arrange a time), two players can take part in the game proper, covering the other as doors are opened, and hogging all the health bonuses. This adds no end to the larks on offer as you persuade your partner to throw that switch and just have a look down that corridor while you stand guard in this large empty room where it could conceivably get quite dangerous at some point in the near future, probably.

But, oddly, the 'deathmatch' option (usually the big selling point in such a case) is the least successful part of the game. The head-to-head levels are lacking any sense of excitement. They're designed competently enough, with corners and niches to hide in and power-ups aplenty, but you don't at any point feel thrilled. If you stumble across the other player, you fire balls of light at each other toe-to-toe until someone spins feebly on the spot and dies. It doesn't matter that you have the fearsomely powerful purple laser while your opponent is hampered by

"Corners and niches to hide in"

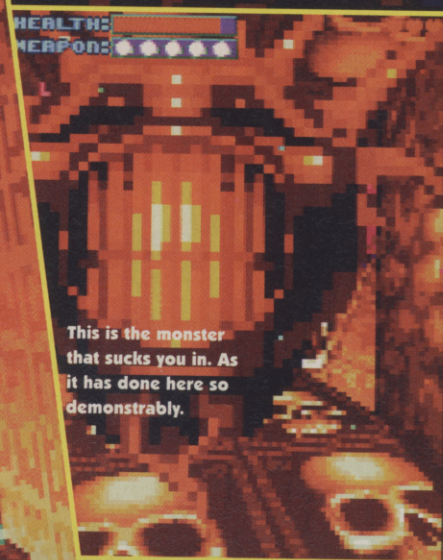
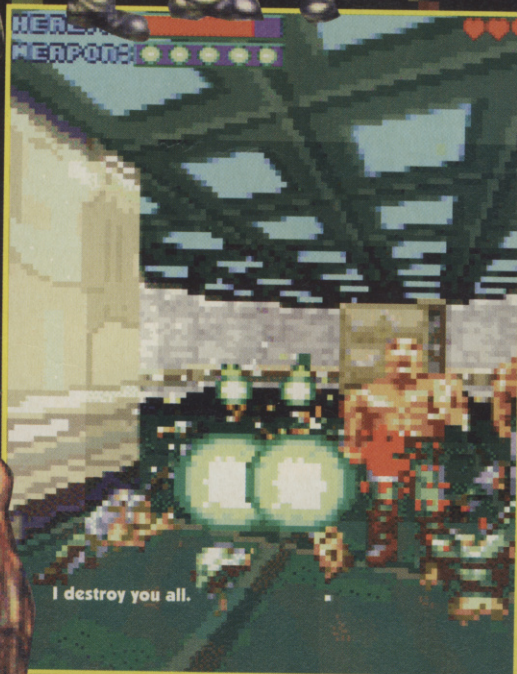
Back and forth go the blocks of death. Back. And forth.

the middling green one, or whatever — they're all dull balls of light. Whither the scary chatter of machine-gun fire, eh? The cold-water shock as your prey turns and you see by the graphics he's

carrying a rocket launcher? Not, I fear, here. Not even the chat mode helps. A

peculiarly unsatisfying state of affairs.

But I cannot in all honesty care. I've played the 'deathmatch' game exactly twice, spending the rest of the time deep in the one-player game. (I can finish the first batch of levels without losing a life but am foiled by the wall-piercing



ghosts of the tombs; however, if I start in Hell I can almost (but not quite) get through it all. Hurrah for me.) It is with arrogant ease that I outwit the possessed marines of the space levels, speeding past them to collect the secret green laser and then massacring them in bunches of twelve, divining the rhythm of the huge guardian robots and hopping through their line of fire to annihilate them accurately. I elaborately stifle yawns as I herd the lizard men of the tombs into the crossroads room and then zip out to leave them behind, and fall embarrassingly to the random shots of the lowliest monster as I sneeringly run into a corridor without securing my flanks, killed through no more than my own hubris, lulled into a complacency that *Gloom* will always reward with painful death. It's exactly that kind of game, and I think it is great.

● JONATHAN NASH

**UPPERS** Spectacular. Exciting. Fast. Entirely convincing in its oppressive scariness. Fearsomely difficult, but for all the right reasons. Should last you a fair while, what with all the secret bits and everything. A special mention for the sound effects, which are among the best ever in the history of all things. The two-player games are linkable with a serial cable or a modem, or you can play split-screen. It is *Doom*, but *Wolfenstein* — but on the Amiga. Supports higher-spec machines. (It's incredibly fast on Amiga Shopper's A4000.) Supports two-button and CD32 joypads. Hard drive-installable.

**DOWNERS** Disappointingly lacklustre 'deathmatch' game. You'll finish it in the end. Only slightly less shallow than *Roadkill*.

## THE BOTTOM LINE

A magnificent game. *Fears* and *AB3D* will have to be extra-special to outdo *Gloom*.

90 PERCENT

## THE BOTTOM LINE

A500 Not a Jonathan's chance in Hell.

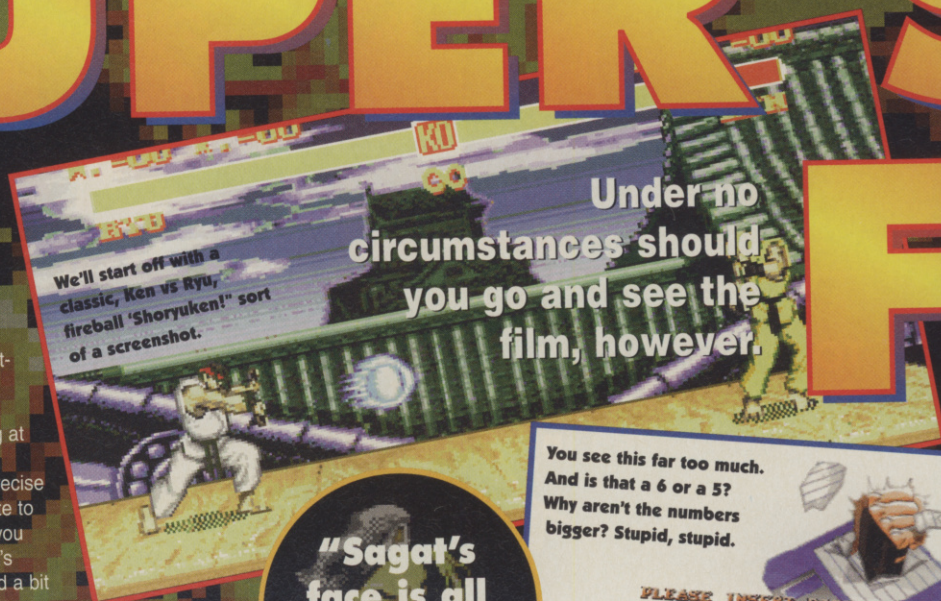


# SUPER STREET FIGHTER 2

**Runs on:** A1200  
**Publisher:** US Gold  
**Author:** Freestyle  
**Price:** TBA  
**Release:** August

**P**laying *Super Streetfighter 2* has provoked sweeping rushes of excitement and gut-wrenching drops of disappointment in me. It manages to change from being hugely entertaining at times to fearsomely dull, clumsy and unresponsive at others, and then to precise and poised, seemingly from one minute to the next. Why? Well it depends what you play it on and how you play it, but that's getting a little ahead of myself. Rewind a bit and join me on an emotionally draining marathon tour through every character and location in *SSF2*.

Compared to today's beat-'em-ups, the original Amiga *Streetfighter 2* (AP22, 74%) is pretty embarrassing. Back in 1993, a junior upstart staff writer going by the name of Mark (who he?) Winstanley was quoted as saying that "you just help the players along and don't control them. There's too much context-sensitivity in the control. I'd say about 65%." I, that is, he, thought it embodied everything that's wrong about trying to convert arcade games onto home computers, as it



We'll start off with a classic, Ken vs Ryu, fireball 'Shoryuken!' sort of a screenshot.

"Sagat's face is all squishy and how"

You see this far too much. And is that a 6 or a 5? Why aren't the numbers bigger? Stupid, stupid.

PLEASE INSERT DISK 3

LOADING...

looks the part, but moves jerkily and has a stupid control system where the game picks the type of attack based on where you're standing. If you can't do a proper version then why bother (obvious answer - to cash in) to churn out a second-rate effort? It's been sitting in our disk boxes for years now, and only won a reprieve because I wanted to compare the two versions.

## BIFFO

"Ahh," the people at US Gold tell me, "but the programmers of the original Amiga version didn't have support from Capcom or access to the actual game. They were forced to nip out to the arcade or watch videos to work out the technicalities. For *Super Streetfighter Two*, Capcom have provided the collision charts, the source code and everything else

from the original. This time it's the Real Thing." So off I start with high hopes and high expectations, which are lifted even higher by the smart intro visuals, and then promptly clubbed on the head by the first sight of the game - acres of black banding at the top and bottom of the screen, a painfully thin playing area and tiny, tiny, tiny character graphics. Almost shamefully small really. "The little graphics don't bother me" chips in Jonathan cheerfully, but even so, my heart sinks, and switching it to 60Hz Mode doesn't help. As well as allowing it to be played on the 11 Amigas in the USA, this switch also makes the playing area a bit bigger, but this just goes to highlight how poor the graphics are, how Ryu's got black lines round him and Sagat's face is all squishy and how the frail Cammy hardly shows up at all. Surely beat-'em-



The Behind Men are strangely still as they cause this particular conflict.

## HARSH REALITIES

We've cropped out all the black bits in the other pictures to make the page look pretty, but here's what you actually see on your monitor. Grim, huh?



This one's *SSF2* in the normal mode. Now decide whether you could live with all this blackness while playing a game in letterbox format. It annoyed me.



You can get rid of a bit of the blackness (and speed the game up) by switching to the 60Hz mode, which apparently produces a bothersome whine only Jonathan can hear.



For comparative purposes, here's a similar grab from the original *Streetfighter 2* (AP22, 74%). It had terribly intrusive disk accessing too and was a bit rubbish overall.



Again, for comparative purposes, here's what you see on the screen of *Shadow Fighter*. It's a cruder-looking game, certainly, but sits more comfortably on the Amiga.



# STREET FIGHTER 2

The Behind  
Elephants are stoic  
and calm also.



Some characters  
really don't suit their  
colour changes.

ups are all about two huge characters facing each other? This is nearly as bad as *Shaq Fu*. And it's really, really slow too. This is a low point in the proceedings.

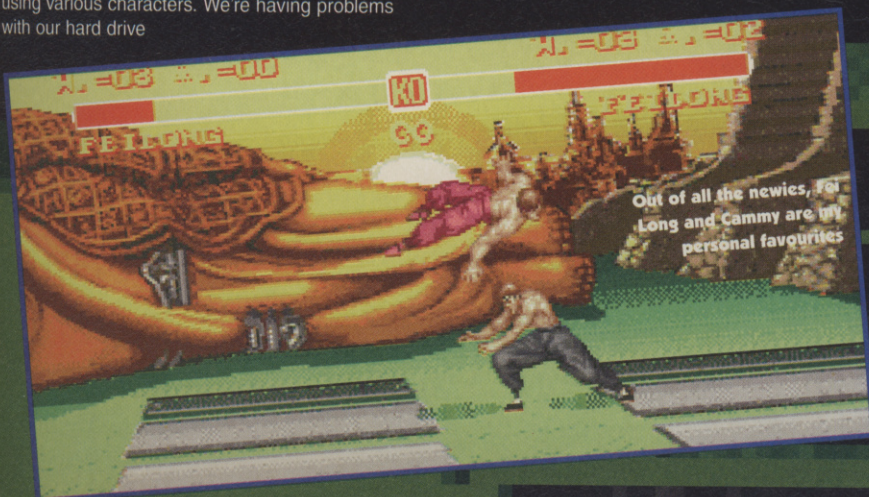
"Ahh," says the Voice of Authority in the strange guise of Amiga Format's technical editor Graeme, "but this version's obviously based on the SNES one, and the playing area wasn't much bigger on that. And it's only slow because you've got it on the slowest setting. Pump up the turbo setting and I dare say it'll fairly blur along. And I should know, because I've finished that version with every character. And done pretty much the same thing on the arcade game too." I inwardly hate him for being so proficient at games, and make a mental note to haul him in during his dinner breaks to play through the game with me. Hmm, maybe this isn't too bad after all.

## BOFFO

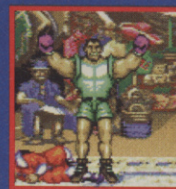
Round one, and Graeme and I go head-to-head using various characters. We're having problems with our hard drive



and are forced to play from disks. From the seven disks. Bad idea. The AMIGA POWER stopwatch (last used to record the humiliating 11 minutes between loading and playing *World Cup USA '94* in AP41) is brought out and used in a similarly devastating manner. For a poor quality beat-'em-up player like me, I find more time's being spent swapping disks and staring at the loading screen than playing, and although you get none of this if you replay a match with the settings and characters unchanged (you just press space and start instantly),



## AND THE WINNER IS...



In victory, Balrog looks badly drawn.



Blanka has no armpit hair. Odd.



It's the most famous arcade backside.



Rather uncooly, Chun Li giggles.



Finding trousers to fit must be a drag.



Enter Fei Long, the Bruce Lee rip-off.



Is it just me, or is Ryu sort of old hat?



Terry Hawk's a guy who can pose well.



Vega - kicking a man who's down.



Eric Honda midway through a spasm.



# HMM, THE FILM THEN



Was Balrog in the movie? We don't know.



Blanka looked exactly like a painted bloke.



Cammy was Kylie. Who's not tall. Or English.



Chun Li was a top reporter. Or something.



And Dee Jay was her cameraman. We think.



The Buddha of Suburbia's dad played Dhalsim.



Some fat geezer played Eric Honda. Natch.



Fei Long? Again, no one remembers him at all.



JC Van Davies was Guile. Minus the silly haircut.



A completely forgettable nobody was Ken.



Raul Julia's last movie was THIS. For shame.



The two leads were played by two bimboids.



Ahh, now Sagat was actually quite good.



Terry got three seconds of fame. With a headband.



Top marks for Zangief, the best SF2 movie bloke.



And Vega was alright. The film? Crap, mate.



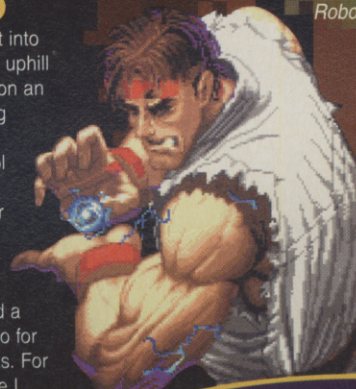
The black and white, right or wrong world of SSF2 throws up few moral dilemmas. But what do you do when your opponent's dazed? Let them recover? Or kick them in? Would you use the unfair advantage?

pretty much everything else takes swaps or loading time. You finish a game and the winner's announced. Loading. You see the results table of matches so far. Buzz, whirr, more loading. You choose new characters. More loading, more disk swapping. This is not good.

The sound is irredeemably poor, and although I could write a novel on its listless, whiney qualities, I'll restrict myself to a few examples. Imagine the *Street Fighter 2* music being played through that little speaker inside a ZX Spectrum. Now imagine Dale Winton from TV's famous Supermarket Sweep saying "sonic boom" in his most effeminate voice. Such is the sound in *SSF2*.

## THWICKO

And yet when we get into the game a bit, it's all uphill again. We're playing on an A1200 and both using CD32 game pads, revelling in the control we're given over our characters. The collar buttons give you a punch and a kick, leaving two buttons for a weak punch and a strong punch, and two for weak and strong kicks. For the first time in my life I start to see why everyone's so into this game, it's kind of fun





DO THAT THING...

Oil! Blanka, mate! Do that thing where you go all electric! That way, some complete idiot might wander into you and get toasty-toasted.



Quickly Raul Julia! Do that thing where you leap at least twice your own height and the jump on someone's head!

Chunners, darling! Do that thing where your little plimsols burst into flame! Come on, just once.



Hey, Terry Hawk! Do that thing where you fly head-first into things!



Oil! Dhalsim! Impress us with a display of your Far-Eastern weirdness!

"Going a little tougher"



Cammy could only have been created and drawn by men.

Now that has GOT to hurt. Even if it's just a little bit.



all animated with enough inbetween frames to make whatever combinations you choose flow together well. But I still can't shake my hatred of the iddy-biddy graphics. The static backgrounds are a compromise I can live with, although no doubt many hardened *SSF2* veterans will weep copious tears at the lack of gyrating and wiggling behind men. But these little graphics – yuk. You can see that Terry Hawk's got all kinds of Indian gizmos on his costume, but they're too ill-defined to see what they are, and Cammy's supposed to be this famous computer game babe, but she looks like a stick man in tights. Graphics ARE important in beat-'em-ups, and this one constantly disappoints me.

Rudely dismissing Graeme, I plunge into the single-player game, turn the difficulty down and the turbo speed up, and manage to actually beat one or two opponents, even getting the option to kick in a car or two which, due to the (grrr) tiny characters, are far too large for any of them to drive. Switching from a CD32 pad to a two button joypad, I find the going a little tougher, but still sort of acceptable. Changing to a single button joypad (which I guess most people own) and it's starting to get fatty, requiring you to hit the keyboard to switch from punches to kicks, which makes combat awkward

and combos a lot more difficult. The AP stopwatch returns to record damning disk accessing testimony. If you lose a match, you have to sit through three disk swaps and around two and a half

minutes of accessing time just to replay with the same character, which is numbingly boring. Combining that with the standard joystick, *SSF2*'s starting to look like the poor conversion it's predecessor was.

## THWACKO

And here's the rub. Running it from hard drive and controlling it with CD32 pads, *SSF2* reveals the multitude of options, moves and 'special' bits that have made *SSF2* universally popular. In game terms (and ignoring the tiny characters) it's got more scope than *MK2* and better moves than *Shadow Fighter*, making it, in terms of gameplay, the best beat-'em-up on the Amiga. But you CAN'T ignore the tiny playing area or the minuscule characters, or the terrible sound. If you haven't got a hard drive you CAN'T ignore the disk swapping as it completely breaks down the flow of the game. And with a one button joystick, it's not got the precision or easily accessed 'special' moves that *Shadow Fighter*'s got. *SSF2* purists and Capcom would have been annoyed by compromises in the game, but as it stands, I think most people will be disappointed by all the things that get in the way of them simply playing the game.

● CAM WINSTANLEY

**UPPERS** It's a faithful replication of the SNES version (providing you've got an A1200, two CD32 pads and a hard drive) that certainly captures the spirit of the original. It can be played faster than any sane person would want a beat-'em-up to be, has more moves than any other Amiga beat-'em-up and enough options to tweak the difficulty and challenge to your own level.

**DOWNERS** The graphics are a tad feeble and the sound is unbelievably poor. The single button joystick option degrades the level of control you have over your character. The disk accessing is intrusive, annoying and totally annihilates any enjoyment the game might hold.

## THE BOTTOM LINE

No game's worth this amount of disk accessing. The game's fast flowing, punchy and varied, but let down by terrible sound, minute graphics and terrible, TERRIBLE disk accessing. You'd have to be a big fan to forgive all its problems

71 PERCENT

## HARD DRIVE INSTALLED

\* and don't forget to add 10% if you've got CD32 pads.

81 PERCENT

## THE BOTTOM LINE

**A500** There'll be a standard version along at any moment, and although it won't support CD32 controllers, there'll be an option to use keyboard keys for the six punch/kick buttons. Let's pray it'll be hard disk installable.



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# ROADKILL A1200

Missile, signal, manoeuvre.

**Runs on:** A1200  
**Publisher:** Guildhall  
**Authors:** Paul Andrews (code), Rod Smith (graphics), Blair Zuppercich (sound)  
**Price:** £25  
**Release:** Out now

I hate cars. Were you to give me a small black box with a big red button on it that, when depressed, would cause every car in the world to disintegrate fizzily like things hit by the ray gun in Valiant's 1953 strip 'Ray Gun' Roberts ("Ho ho! That's shaken Pedro up a bit!"), I'd be stirred even to buy a large chair and borrow a cat so I could turn around sinisterly while activating it. The idea, therefore, of a game whose goal is to destroy as many cars as possible (despite having to drive one yourself) interested me greatly.

*Roadkill A1200* is, of course, the non-CD version of that venerable game, awarded 84% in AP45 by the tr("Ustworthy" - Ed) double-("Breasted suit-wearing" - Ed) black("Gammon-playing" - Ed) un("Shakeably polite" - Ed) E("X-EDITOR" - Ed) OF THE PEOPLE J Davies. Obviously, to fit it on three disks, it has been shorn of the truly fantastic intro. A shame, but casualties are to be accepted in conversions to a less-mighty format, and war.

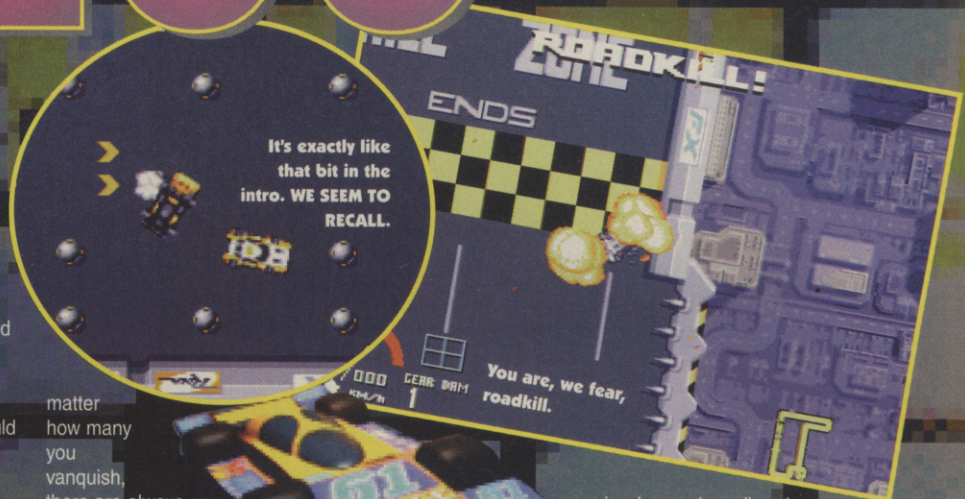
## THE ROAD WORRIER

Seven months on, *Roadkill* remains one of the most exciting games we've played. It's *Super Sprint*, really, but the emphasis is on blowing up your rivals. (Although, oddly, to win you need still to finish in the top three - your foes appear to be replenished by a higher power, for no

matter how many you vanquish, there are always nine in the race.) Each new track fills in a few more tantalisingly opaque weapons boxes, also dispensing tips like "Ram enemy cars into mines" and "Kill! Kill! Kill!". Your opponents are alarmingly good, increasing in competence as the match progresses until they, too, are side-swiping cars into laser walls and rocketing those impudent enough to pass.

First-class use of sampled speech creates a credible game show atmosphere as you are spurred on to deeds of appalling violence by a gravelly announcer bellowing "TAKE HIS LIFE" or "DESTROY HIM" or (of course) "GET THE SUPER JACKPOT". Even the most wilful of players cannot ignore such compelling orders. In a blizzard of missiles and rockets you've taken out the pack, but pay the price for your impetuosity, ploughing into the burning wreckage and spinning uncontrollably towards a spiked wall. Curses.

But all this was said about the CD version. What of this conversion? Here I consult some notes I made earlier with my nice red pen. "Can't use keyboard" clearly refers to having to use the joystick to enter the ridiculous passwords, for there is a keyboard control option within the game, as well as support for CD32 and two-button joypads. (Playing only with joystick



You are, we fear, roadkill.

involves awkwardly using space to fire missiles.) "Doesn't save high scores" is self-explanatory, and foolish for a points-led game. "Recognises

only two drives" bemoans the game's coming on three disks, so swapping is unavoidable. "Silly last password" is, I'll be bound, a dig at the way you always start on level one unless you specifically select 'Enter Password', at which point the last one you received magically appears - though you still have to keep pressing fire to accept the letters. And "Can't turn off auto-reverse" undoubtedly addresses the way your car is automatically reversed after hitting a wall, a seemingly laudable feature that quickly becomes infuriating. But you do "Get to change cars" when restarting with a password (there are six vehicles to choose from), can "Kill the pit crew" and will appreciate "Intelligent missile handling", so you can't fire a valuable homing rocket until there's a car visible to hit. A pity about "No serial link option, so still superficial overhead racer, albeit repeatedly playable one", really.

● JONATHAN NASH

**UPPERS** Fearsomely thrilling overhead racer with rip-roaring atmosphere and neat car handling. Fantastic sound. You can practise a track. A welcome challenge.

**DOWNERS** Even quirkier on the A1200. A disappointing 12 tracks. It doesn't save the high scores. Surprisingly not hard drive-installable. You'll tire rapidly of it.

## THE BOTTOM LINE

Stupendously exciting, but definitely a once-a-month game. 4% off for the annoying disk problems, and one more for not adding a two-player mode. Tsk.

79 PERCENT





# BUDGETS

Wisely is it said that he who looks a gift horse in the mouth develops a broader knowledge of horses' tonsils. And on the subject of gifts...

## GAMER GOLD COLLECTION

**Runs on:** CD32  
**Publisher:** Grandslam  
**Price:** £30  
**Release:** August

In the years since its launch, the CD32 has found its (rather unglamorous) niche in life, acting as a vast North Sea into which the Shell-like software companies can dump their aging Brent Spars of games. Crappy games which didn't sell very well on the standard Amigas. Glug. Games that have gone through full-price and budget sales, but are still popular due to the fact that, for instance, they're actually quite good or something. Splish-splash. And of course, games which CD32 owners can truly claim to be their own. Blubble-blubble. And in this bundle, there's one of each.

*Bump ("And." - Ed) Burn* (AP40, 70%) was widely and enthusiastically hyped as the SNES game *Mario Kart* - but on the Amiga - yet it's nothing of the sort. It's a racing game

based loosely on *Wacky Races* (in an 'avoid copyright infringement' sort of way) that manages to miss the point entirely.

*Mario Kart* has lots of characters on short circuits, so you're always in a crowd of other cars, *Bump ("And." - Ed) Burn* has huge tracks that spread the field out painfully thin. *Mario Kart* has shortcuts and hidden routes so you can jump off the track and cut corners, *Bump ("And." - Ed) Burn* doesn't. *Mario Kart* is frantic and funny and entertaining, while *Bump ("And." - Ed) Burn*... Well, you get the picture. More like 48% I'd say.

*Nick Faldo's Golf* (AP22, 88%) was always, and will always be, great. It's one of those golf games that looks exactly like pretty much every other golf game, but manages to get everything right. The course are pretty and, more importantly, appear instantly. Your golfer's there in a terrible tank-top, exactly as you'd expect him to be, and Nick's on hand to give you a bit of coaching from a little box in the corner. Best of all, though, the control

system (similar to, but light years ahead of *Sensible Golf*'s disappointingly simplistic effort) is completely fabulous, and with all manner of competition options thrown in as well, I see no reason to change the original score - so 88% then.

Which leaves painfully few words left for the jewel in the crown, *Jetstrike* (AP42, 81%). Try as we might to pour scorn on the hopelessly amateurish nature of this game, there's just no way we can get away from loving it. Featuring every modern fighter and weapons system



ever, it's a sort of flight sim/arcade crossover with a strong emphasis on blowing things up. It works because the missions are fun (and not too serious) and because the explosions are so, so impressively, pyrotechnically, expansively HUGE. Truly, blowing things up IS clever, and with at least 100 levels to plough through, plus a bonkers aerolympics mode for pacifists, it's a hugely flawed but even hugely more entertaining gem of a game, and worth 30 quid in its own right.

● CAM WINSTANLEY

### THE BOTTOM LINE

Two great yet totally different games and a take-it-or-leave-it below par racing game for thirty quid? Yes please.

82 PERCENT



# ISHAR TRILOGY

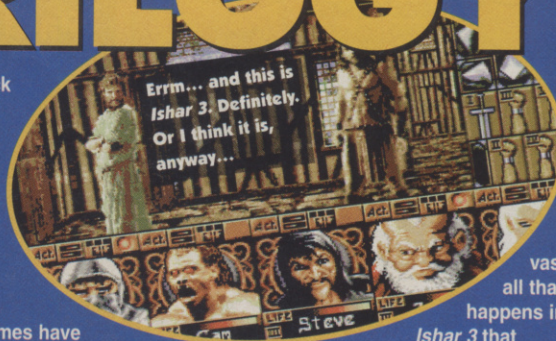
**Runs on:** A1200  
**Publisher:** Silmarils  
**Price:** £30  
**Release:** Out now

It's always worth checking back to the original reviews when looking at budget releases, and it's interesting that with these three (well, actually it was more like one game three times) the reviews of the first two smelled of wishy-washy indecisiveness, while the justly deserved kicking finally got delivered by Cam in the third (and let's hope final) instalment.

Okay, so they look cool with those misty graphics and detailed scenery, but the

creaking gameplay (point and click there, attack that soldier, pick up his gold and wander to the next village) has been superseded many times over and makes *Ishar* look and feel redundant. Haven't they heard? *Doom* games are here, so who could possibly want this sort of static, jolting affair any more?

I'm also annoyed that the games have failed to evolve, and instead just got bigger. Now this would be acceptable if it weren't for the fact that by being



vast, all that happens in

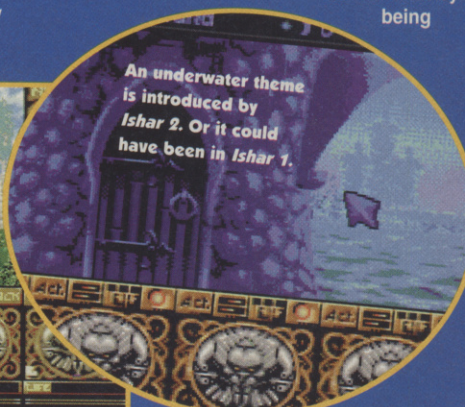
*Ishar 3* that

didn't happen in *Ishar* is

that you can get lost by a greater margin. Big is certainly not beautiful.

I just find this sort of RPG drudgery boring, and although 30 quid for three games seems great value, don't forget they're incredibly similar to each other. Heck, just check out the screenshots to see that. There's got to be more to life than *Ishar*.

● PAUL MELLERICK



## THE BOTTOM LINE

A good value compilation, but only if you can accept that the three parts are practically identical, and it's a tired, overused and unoriginal game at that. People who play these should really lighten up.

51 PERCENT

# ON THE BALL: WORLD CUP EDITION

**Runs on:** A1200  
**Publisher:** Ascon  
**Price:** £13  
**Release:** Out now

I hadn't ever sat down long enough to understand just how different this is from other footy munny games, but now I am a believer. In fact, the only major problem with it is that OTBWCE makes such a crappy acronym.

It's all about football (obviously), so there's still plenty of statistics and all the usual management

stuff such as training, team selection, formations etc. Only this time the game makes things a little more true to life by fleshing out the team into characters and placing them in odd situations as you try to formulate a World Cup winning team.

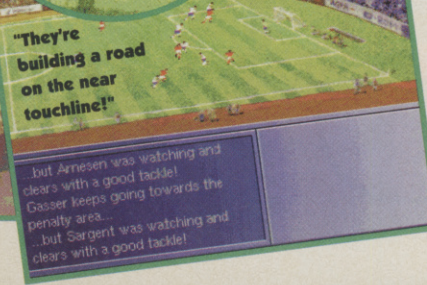
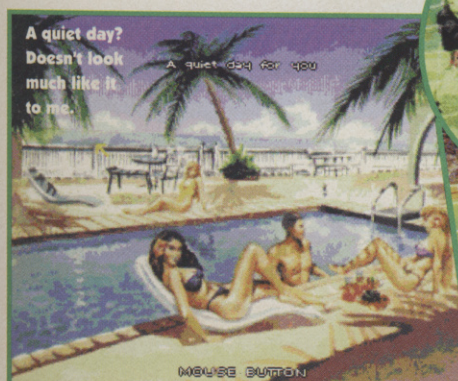
This may sound like it's clouding the game, but not so. As players get love-sick, or turn to the bottle, it adds greatly to the feeling that somewhere out there, real players with real lives are being

Even the graphics are lovely.

Unfortunately, the budget version is A1200 Hard Disk only, and being programmed (and, it would seem, translated) by Germans, there's some alarming (ab)uses of our mother tongue. There are also a few bugs, ranging from getting players' names and form ratings mixed up to the game to crashing if you mistakenly try to use the joystick instead of mouse to take penalties. But these are petty compared to the joy of hearing one of your players has decked a journo just before a match.

● PAUL MELLERICK

affected by your decisions.



## THE BOTTOM LINE

Footy management gets a human face in this interesting and playable game. Shame it's only available at this bargain price to such a small section of Amiga owners.

85 PERCENT



PD

Dipping his toes delicately into the waters of the vast ocean that is the public domain, Paul Mellerick pulls back with a gloopy substance sticking to him. And a few games as well. Thankfully.

# PSYCHEAUL

17 Bit Software

**E**h, not bad, mate. A top *Alien Breed* clone and no mistake. And quite a playable game in its own right, too. Nothing too hard to get your head round – just find the four globes, turn the self-destruct sequence on and then get to the deck

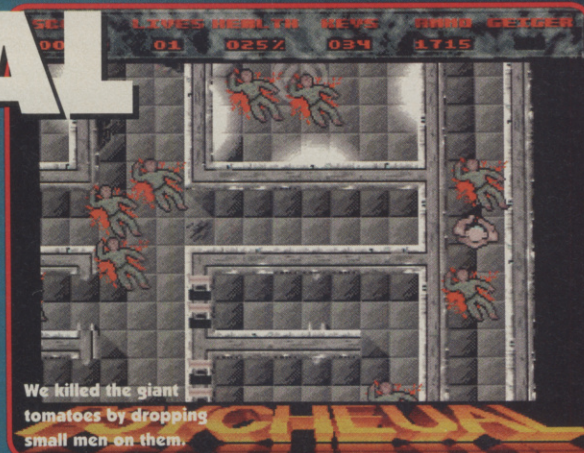


lift before it all blows up (in yer face). But you'll have to make sure you keep tapping that fire button, sticking enough bullets into the enemy until they fall on the floor in a big red mess. You don't have to do this of course, but unless you like the idea of

losing your two lives REALLY QUICKLY, you'd better get used to it.

Unfortunately, because this is just a one-level PD version of the finished game, there's not that much to get to grips with. There's plenty of fun to be had from just this small level, though, and as a teaser for proper game with more weapons and all that, it's perfect.

My only slight quibble would be with the 'hidden' guards, who are represented by a sort of silhouetted square, because sometimes they're incredibly difficult to see, and because you lose your health



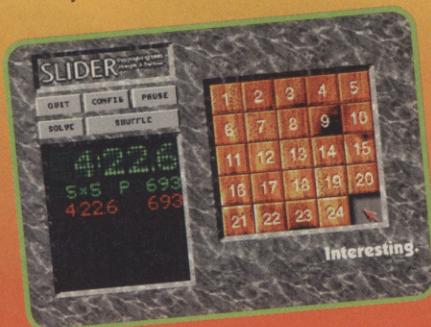
continuously rather than just once when you get hit, you can die rather too quickly for my liking. Still, can't have everything, and for a walk-around-and-blast-'em game, this is great quality stuff. I might even consider an attempt to get hold of the finished version.

## THE BOTTOM LINE:

A quality *Alien Breed* clone that's a fun one-level promise of what the full game has to offer. Definitely worth a little peek. ★★ ★★

17 Bit Software

**A**ha. This will be one of those fiddly, shift about puzzley games then, right? Yep, thought so. So why try to recreate a cheap plastic game on a computer? Because you can do loads of different things with it, that's why.



Gone are the days of trying to deal with just a four-by-four square (with one piece missing, obviously). In this digitised version you can choose the length and width of your puzzle from any number between two and eight (for the less mathematically minded among you, that means you can have almost anything from four to 64 squares). On top of that, the computer will automatically shuffle the numbers up for you. And it's all controlled by the mouse. And there's a timer so you can record your best times as well as the number of moves it took. And everything. Man.

In fact, I can't find a thing wrong

with it. It's very professionally put together, it has all the right options, and if you're anything like me, it'll keep you going for a seriously long time.

## THE BOTTOM LINE:

A good computer reproduction of the slidey puzzle game with all the right options and an incredible amount of user-friendliness. ★★ ★★ ½



# SLIDER





# BRATWURST

On Line PD

“It's like you're falling into the screen, man”. And I had to agree. Because it is. What am I talking about? The effect playing this game will have on you, that's what. You see, *Bratwurst* has this novel zooming-in thing, that it does. You start the game,

basically a not-as-playable-or-as-detailed *Gravity Power* (*Force 2*) clone, and fly toward your opponent with the intention of shooting him/her down. In this game though, as you do so, the screen zooms in on the players. So you can get a close look at the target. Possibly. Fly away and it zooms back out again. Not only is the effect very nicely done, it's also incredibly cool.

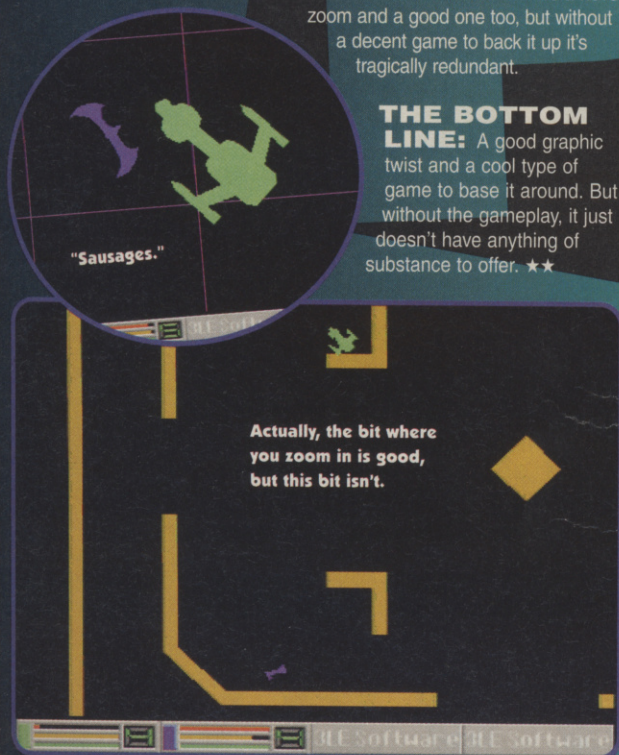
Unfortunately, the game (as I mentioned briefly above) isn't as good as the effect. The ships don't move with the correct amount of inertia to make the game exhilarating or playable and the special weapons are either bad (my guided missile ended up killing me instead of Cam) or puzzling (Jonathan's missile made the screen go red and made him win).

Still, you can have up to four players, there's a huge collection of ships just waiting to be selected and it's got a stupid name. Sorry, but I couldn't think of anything else to say.

The good points, though, don't make up for the deeply disappointing gameplay faults and after a few goes, you are no longer thrilled by the fact that the screen zooms in and out. It's a novel zoom and a good one too, but without a decent game to back it up it's tragically redundant.

## THE BOTTOM

**LINE:** A good graphic twist and a cool type of game to base it around. But without the gameplay, it just doesn't have anything of substance to offer. ★★



# 101 GAMES VOL. 3

Software 2000

There's nothing I can do about it. I'm just going to have to use it. You

know. That word. BLIMEY!

Over 100 games. All PD.

And a bit on the cheap

side, too. Okay, so £10.99

isn't cheap. But that's

something like... er... 11

pence per game. And

that IS cheap. Granted,

some of the games are

worth less than that, but

I've spent a whole day

just going through the

disks and there are

some very good

games. And there are

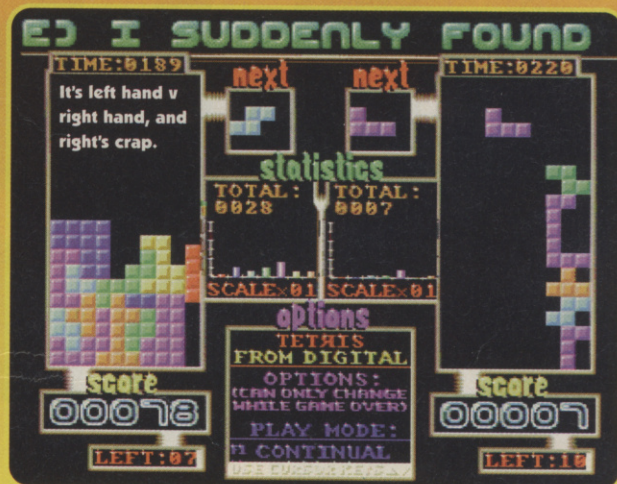
some average, playable games as well.

The management regrets that it can't give you a complete run-down on all the games, but it's the usual collection of shoot-'em-ups, platformers, puzzle games and there's even a text adventure. Natch. And thanks to a great and easy-to-use menu system, you can choose which game you want to play, read the instructions (if there are any) and load it in with the minimum of effort.

I know there are loads of this kind of PD compilation around, but this one does have a few very good games and lots of average ones as well as its fair share of bad ones. Some of them are quite old too. Still, it's a nicely bundled effort and a very good price. It may not be ideal for people who have a reasonable collection of PD games already, but if you've ever fancied trying out loads of new games and you've got at least one day free, then you might well enjoy this package.

## THE BOTTOM LINE:

Good games, average games and appalling ones. All in one coolly presented package. An, erm, interesting proposition. Mmmm. ★★★1/2



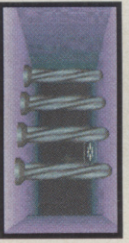
## WHO? WHERE? HOW?

Get in touch with the people who sent me all the games reviewed in this issue by ringing their telephone numbers. And those numbers in full are: 17 Bit Software (01924) 366982, Software 2000 (01827) 68496 and Online PD (01704) 834335



# POINTS OF VIEW

The worm has turned! I believe in the recovery! Viva Escom! Honk blurble pibble meep!

| COLONIZATION                                                                        | SENSIBLE GOLF                                                                       | GLOOM                                                                               | BEHIND THE IRON GATE                                                               | ROADKILL A1200                                                                    | SUPER STREET FIGHTER 2                                                            | TIMEKEEPERS                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
|  |  |  |  |  |  |  |

|                |                                      |                                    |                        |                          |                               |                                |                                     |
|----------------|--------------------------------------|------------------------------------|------------------------|--------------------------|-------------------------------|--------------------------------|-------------------------------------|
| CAM WINSTANLEY | Steve wouldn't let me play it        | Okay with multi-players            | Yip-Yip                | Blue                     | Take his life!                | Swap his disks!                | At last - thanks Vulcan             |
| STEVE FARAGHER | Hi-bba                               | Has-beens                          | Hip-Hip                | Ha-Ha                    | Hooo-eee                      | Haven't played it              | Hnngh                               |
| JONATHAN NASH  | Steve wouldn't let me play it either | Oddly, sensible golf               | Er, quip quip          | Generally pleasing       | Carquake                      | Shabbo fighter, more like      | Intricate                           |
| PAUL MELLERICK | Or me                                | Yup                                | Yup                    | Nope                     | Yee-haa! Partner              | Yup                            | Nope                                |
| RICH PELLEY    | Haven't played it                    | GREAT                              | FAB                    | IT'S STILL NOT REALLY ME | THEY HADN'T TIME              | TO REDESIGN THIS PAGE          | AMATEURS                            |
| DEAD PERSON    | Nobody funny has died this month     | So they're resorting to archetypes | They think it's clever | To mock the dead         | The celebrity needn't be dead | But Hugh Grant's been overdone | And Lee Clegg's out of the question |

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| 8362 Denise (A500)   | <b>£9.60</b>  |
| 8373 Super Denise    | <b>£18.40</b> |
| 5719 Gary            | <b>£7.60</b>  |
| 8520 CIA (A500/+)    | <b>£15.00</b> |
| 8520 CIA (A600/1200) | <b>£15.00</b> |
| 8364 Paula (A500/+)  | <b>£12.34</b> |
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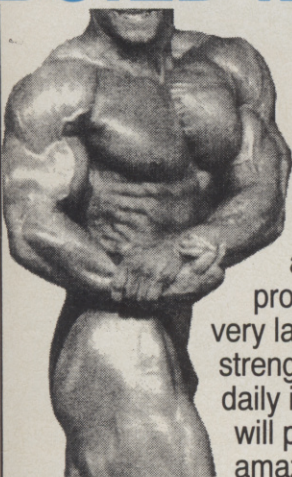
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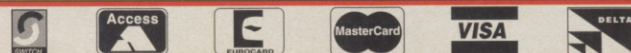
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| A0894       | BEAU JOLLY COMPILATION            | G0046           | BURNING RUBBER                |
| A0107       | BENEATH A STEEL SKY               | G0006           | BURNTIME                      |
| A0387       | BIRDS OF PREY                     | G0650           | CIVILISATION                  |
| A0641       | BLACK CRYPT                       | G0035           | DEMNIS                        |
| A0642       | BODY BLOWS                        | G0025           | DETROIT                       |
| A0161       | BODY BLOWS GALACTIC               | G0016           | DREAMER                       |
| A0223       | BRIAN THE LION                    | G0029           | FIELDS OF GLORY               |
| A0011       | BUBBA N BURN                      | G0049           | FIRST ENCOUNTERS              |
| A0129       | BUMP N BURN                       | G0005           | FOOTBALL GLORY                |
| A0314       | CAVADAR & PAY OFF                 | G0010           | GUARDIAN                      |
| A0119       | CANNON FODDER 2                   | G0024           | GUNSHIP 2000                  |
| A0117       | CHAMPIONSHIP MANAGER ITALIA 95    | G0036           | HEIMDALL 2                    |
| A0183       | CHAMPIONSHIP MANAGER COMPENDIUM   | G0050           | HIGH SEAS TRADER              |
| A0705       | CLASSIC COLLECTION (DELPHINE)     | G0034           | IMPOSSIBLE MISSION 2025       |
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| A0183       | COMBAT CLASSICS 1                 | G0019           | JAMES POND 3                  |
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| A0227       | CORPORATION                       | G0017           | KICK OFF 3                    |
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| A0416       | JAGUAR XJ220                      |                 |                               |
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| A0249       | PROJECT X                         |                 |                               |
| A0289       | RAILROAD TYCOON                   |                 |                               |
| A0136       | ROAD RAGL                         |                 |                               |
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| A0674       | THEME PARK                        |                 |                               |
| A0647       | TOWER ASSAULT                     |                 |                               |
| A0194       | TRIPLE ACTION PACK VOL. 6         |                 |                               |
| A0108       | VALHALLA & LORDS OF INFIN.        |                 |                               |
| A0351       | VOYAGES OF DISCOVERY              |                 |                               |
| A0041       | WEMBLEY RUGBY LEAGUE              |                 |                               |
| A0245       | XENON 2                           |                 |                               |
| A0059       | ZEMULF                            |                 |                               |
| Educational |                                   | CD32            |                               |
| A0309       | ADI ENGLISH (14-15 YEARS)         | C0601           | ALIEN BREED SPECIAL/ONAR      |
| A0310       | ADI FRENCH (11-12 YEARS)          | C0602           | ARCANE POOL                   |
| A0311       | ADI FRENCH (12-13 YEARS)          | C0007           | BANISH                        |
| A0313       | ADI FRENCH (13-14 YEARS)          | C0007           | BATTLECHESS                   |
| A0316       | ADI FRENCH (14-15 YEARS)          | C0025           | BATTLETOADS                   |
| A0323       | ADI GCSE ENGLISH                  | C0033           | BEAVERS                       |
| A0324       | ADI GCSE FRENCH                   | C0341           | BENEATH A STEEL SKY           |
| A0325       | ADI GCSE MATHS                    | C0045           | BRIAN THE LION                |
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| A0226       | FUN SCHOOL 2 (>6 YEARS)           | C0023           | BUMP & BURN                   |
| A0332       | FUN SCHOOL 3 (<5 YEARS)           | C0068           | CANNON FODDER                 |
| A0331       | FUN SCHOOL 3 (5-7 YEARS)          | C0066           | CASTLES                       |
| A0333       | FUN SCHOOL 3 (>7 YEARS)           | C0005           | CD EXCHANGE VOL. 1            |
| A0329       | FUN SCHOOL 4 (<5 YEARS)           | C0032           | CHAMBERS OF SHAOLIN           |
| A0330       | FUN SCHOOL 4 (5-7 YEARS)          | C0037           | CHUCK ROCK 1&2 TWIN PACK      |
| A0328       | FUN SCHOOL 4 (7-11 YEARS)         | C0052           | DEATH MASK SORCEROR           |
| A0014       | KID PIX                           | C0051           | DISPOSABLE HERO               |
| A0335       | NODDY'S BIG ADVENTURE             | C0031           | DONK                          |
| A0336       | NODDY'S PLAYTIME                  | C0049           | DRAGONSTONE                   |
|             |                                   | C0057           | ELITE 2                       |
|             |                                   | C0047           | EMERALD MINES                 |
|             |                                   | C0011           | FIELDS OF GLORY               |
|             |                                   | C0022           | FIRE AND ICE                  |
|             |                                   | C0058           | GLOBAL EFFECT                 |
|             |                                   | C0552           | GUARDIAN                      |
|             |                                   | C0040           | GUNSHIP 2000                  |
|             |                                   | C0012           | HEIMDALL 2                    |
|             |                                   | C0024           | HUMANS 1&2                    |
|             |                                   | C0027           | IMPOSSIBLE MISSION 2025       |
|             |                                   | C0065           | INT'L SENSIBLE SOCCER         |
|             |                                   | C0044           | JAMES POND 3                  |
|             |                                   | C0030           | JET STRIKE                    |
|             |                                   | C0050           | LEGACY OF SORASIL             |
|             |                                   | C0632           | LITTL DITVL                   |
|             |                                   | C0544           | LOST VIKINGS                  |
|             |                                   | C0010           | PGA EUROPEAN TOUR             |
|             |                                   | C0059           | PINBALL FANTASIES             |
|             |                                   | C0450           | RISE OF THE ROBOTS            |
|             |                                   | C0001           | ROADKILL                      |
|             |                                   | C0019           | SENSIBLE SOCCER               |
|             |                                   | C0006           | SIMON THE SORCEROR            |
|             |                                   | C0700           | SKELTON KREW                  |
|             |                                   | C0008           | SUBMAR 2050                   |
|             |                                   | C0255           | SUPER STARDUST                |
|             |                                   | C0199           | THEME PARK                    |
|             |                                   | C0580           | TOWER ASSAULT                 |
|             |                                   | C0067           | U.F.O.                        |
|             |                                   | C0186           | ULTIMATE BODY BLOWS           |
|             |                                   | C0802           | ZOO 2                         |

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# CONFESS YOUR ALLERGIES

## AND WIN FIVE VIROCOP JACKETS IN OUR MEDICALLY INCORRECT COMPO

### THE FEEBLE JUSTIFICATION

**F**ACT – A virus is a pathogenic agent (a combination of chemicals or, in the case of computer viruses, binary information) that's capable of increasing rapidly inside a living cell (or computer system) causing breakdown and possible death. Viruses have quite a lot to do with Graftgold's clever game *Virocop* (AP51, 81%).

FACT – An allergy is a hypersensitive reaction to certain antigens promoting allergic reactions, usually coughing, sneezing or eye irritation. Unlike viruses, they have nothing to do with Graftgold's game *Virocop*, but more importantly, they're usually non-fatal, and therefore less likely to get us into trouble when we make fun of them.

### THE PRIZE, AND A WORD FROM OUR SPONSORS

Although the game's been written by Graftgold, it's actually being released by Renegade, but it's Warner Interactive Entertainment who are providing the prizes. They're the entertainment wing of a sinister mega-global corporation that now cast an obsidian-black shadow over the goings on of Renegade, in exactly the same way that AMIGA POWER's moves are monitored by faceless Gucci suit-wearing money-men via closed circuit television cameras.

The difference between their sinister mega-global corporation and ours is that they're giving away four jackets as a compo prize. For promotional clothing they're surprisingly tasteful, subdued and not at all tacky, and even though we quite like the complimentary one sent to us, we're

giving that one away as well, giving you five chances in all to win one.

### THE COMPO

As the entire AP team (except Cam) wheezes, coughs and cries their way through the hay fever season, we want you to list and confess everything you're allergic to, and how this affects your life. As usual, it doesn't matter if you're lying to us, just as long as we believe you. Our team of hand-picked allergy victims will then weep and drool over every entry to determine the best handful.

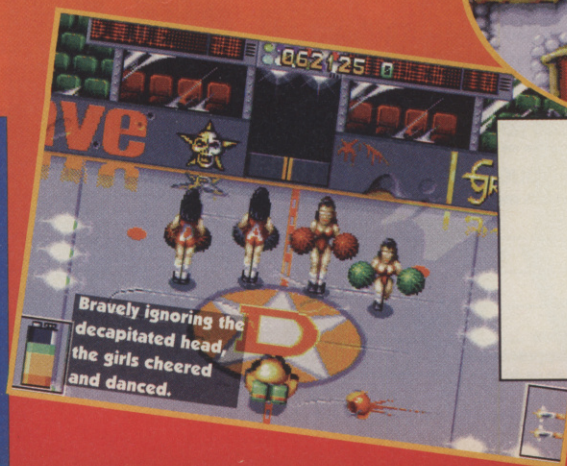
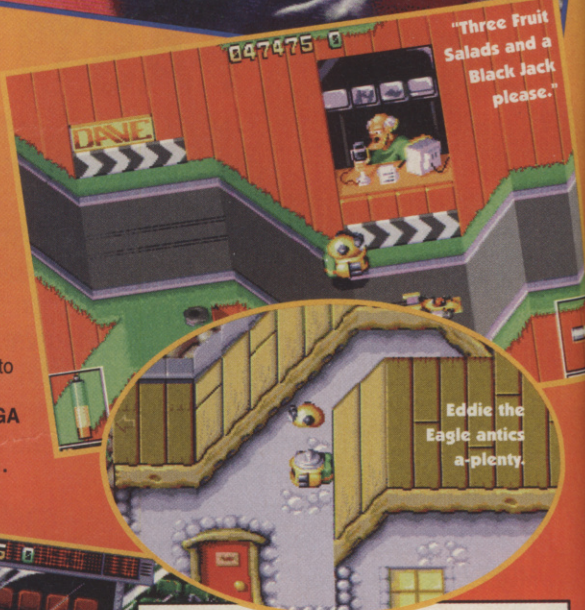
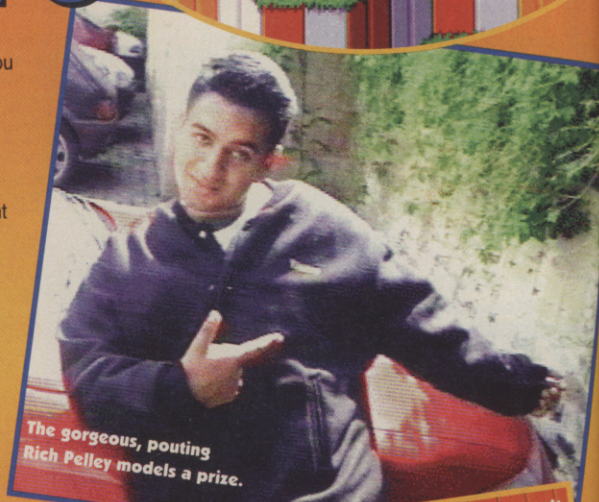
In the event of us having more than five clever and imaginative entries, please complete the following tie-break sentence in fifteen words or less:

I'd rather spend the night in a stuffy room full of Persian cats and Angora rabbits instead of eating gluten-enriched dairy ice cream sprinkled with strawberries because...

Both these tasks completed, write it all down on the back of a postcard (ie NOT in an envelope) and send it complete with your NAME AND ADDRESS (the number of cretins who forget this is shocking) and send them to **But Surely Diseases And Afflictions Are Nothing To Be Sneezed At, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW, to arrive before August 31.**

### THE RULES

1. Future, Pearson and Warner lackeys can't enter.
2. Any time after August - you lose.
3. Be creative - and win.
4. We decide, you live with the decision. That's how it's always been.



WARNER  
INTERACTIVE  
ENTERTAINMENT



<http://www.futurenet.co.uk/games/amigapower.html>

51

## SOME QUESTIONS AND ANSWERS REGARDING THE ABOVE:

**Q** What the flipping heck is it?

**A** That's our CyberAddress to the VirtuaVersion of AMIGA POWER, and it's a real pain to have to read out to someone over the phone.

**Q** Which means what exactly?

**A** To quote well-respected international weekly news magazine Time, the Internet "is more than a place to find pictures of people having sex with dogs". As if to validate this comment, AMIGA POWER (like all other Future mags) has an ethereal 'presence' in the DigiWorld of the Internet, a world that only CyberOtakuInfoAutobahn Surfers can inhabit.

**Q** What's in it for me?

**A** We're currently displaying a 'taster' of AMIGA POWER and are particularly proud of Cyber Surfing USA which, in a supremely smug and self-referential move, pours scorn and derision on the Internet.

Things, however, are moving quickly in the DigiDomain of the Internet. During the scorching summer months, and to subsidise their shamefully low grants, teams of starving students will be working in sweatshop conditions as SLAVE LABOUR OF THE INTERNET, adding thousands of back-issue pages to Futurenet. And according to the 'Master Plan,' we'll soon be writing new stuff. JUST FOR THE NET. Wowzers.

<http://www.futurenet.co.uk/News/today/index.html>  
Future's very own news feed service is updated daily and means we don't have to leave our Apple Macs to stay up to date with naughty Hugh's latest antics.

**FutureNet: News - HUGH GRANT SPOTTED IN NY**  
Location: [http://www.futurenet.co.uk/News/Today/19950630\\_0010](http://www.futurenet.co.uk/News/Today/19950630_0010)

**Show Business**

**HUGH GRANT SPOTTED IN NEW YORK AS HURLEY PREPARES TO SEE HIM**  
30 June 1995 at 06:39:03

*By Simon Townsend*

Disgraced Four Weddings and a Funeral star Hugh Grant was today thought to be in hiding in the US after he was spotted at his brother's New York apartment.

His girlfriend Liz Hurley is expected to fly out to the Big Apple soon to confront Grant about his alleged exploits with a Hollywood prostitute.

A doorman at the posh Manhattan apartment of Grant's brother-in-law said he spotted them on Wednesday night before leaving by helicopter yesterday.

The two brothers embraced as he left, he said.

Grant was reportedly charged with level one sexual assault last night.

Let's hope Liz Hurley and her mother, Melba, are not from the same old New York.

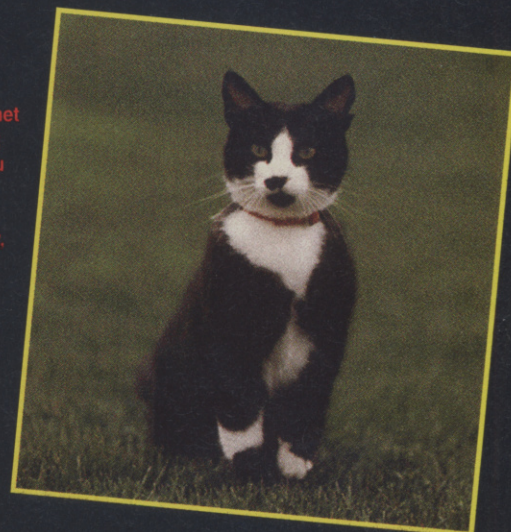
# FutureNet

**Q** What's in it for you lot?

**A** Money, what else? Although all Futurenet sites are free to access, the idea is that people in suits will soon be bombarding you with advertising on it, earning our sinister mega-global corporation big bucks. At the moment, around 40,000 read Futurenet daily, a fact that causes our very own advertising people to FROTH AND DROOL.

**Q** So what else is good then?

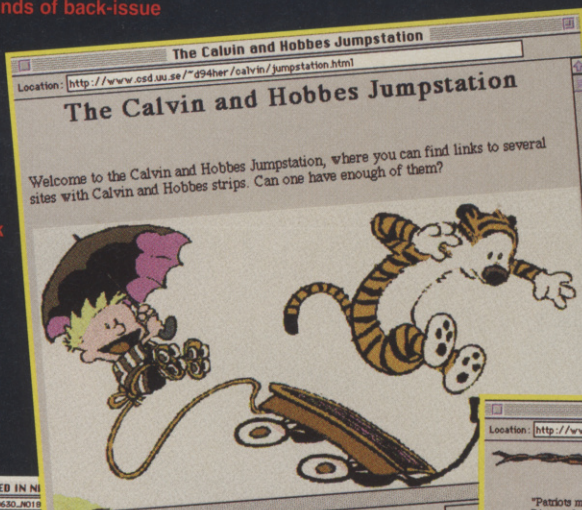
**A** 'Good' is kind of a relative term when referring to the Internet, and one we'd rather not use. Instead, here's what we've found entertaining this month.



[http://www.whitehouse.gov/White\\_House/Family/html/Life-plain.html](http://www.whitehouse.gov/White_House/Family/html/Life-plain.html)

Bill Clinton's cat Socks is the western world's most powerful feline, and now YOU can hear its miaows direct from the White House. Record producers take note, surely this is THE sound sample of '95.

<http://www.csd.uu.se/~d94her/calvin/jumpstation.html>  
Discover that you're only one of about a million people who love Calvin and Hobbes with this jump-off site that directs you to the many, many child/tiger related Net sites.



<http://www.gate.net/~asia/cc.html>

Maps of alleged concentration camps prepared for when the United Nations invades and subjugates Kansas and Utah. A rare insight into the minds of the USA's private militia forces. And these people have guns. Eek.

**Concentration Camps in America**  
Location: <http://www.gate.net/~asia/cc.html>

"Patriots must not be at home on any national holiday during the day or night ever again until the danger is past. Disregard this warning and you will find yourself in a concentration camp. In the camp you will be treated for a mental illness called nationalism, common to patriots. This illness is not in the interest of the New World Order."

William Cooper, *Behold a Pale Horse*, p. 176.

**Documents**

- Concentration Camps in America: Big Brother already has slave labor camps, just waiting for the orders to 'round up the trouble-makers.'
- Cross Release: William Jasper's account of the U.N. invading American cities—for practice.
- U.S. Concentration Camps from BearNet.

**Maps**

- Map of FEMA Prisons 40K gif
- Map of U.S. Prisons 25K gif
- Map of U.S. Prisons 37K gif

**FUTURENET - FOR ONCE, SURPRISINGLY, THE FUTURE IS ACTUALLY HERE.**



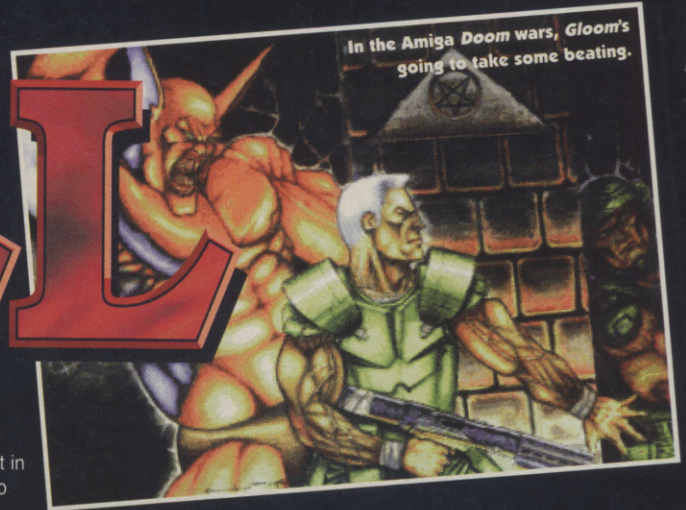
52 **AMIGA POWER** cordially invites you all to...

# GO TO





# HELL



**T**he Western world's idea of a good night in is swiftly turning into something like this:

9.15 – A nice hot cup of tea and buttered fruity muffins.

9.25 – Shoot a demon three times in the face.

Retrieve some extra ammunition guarded by something unspeakably foul that bursts when you shoot it in the stomach with a shotgun.

10.00 – Receive multiple through-and-through bullet wounds from a large hairy man with a machine gun.

10.14 – Discover that your path is blocked by no less than a MINION OF SATAN HIMSELF. Realise with relief that the massed forces of the Dark Master are no match for an electrically powered six-barrelled mini-

gun firing upwards of 1,800 rounds a minute.

10.15 – Tip-toe daintily through the pile of protoplasm that was once a diabolic minion, pull a switch and start to do the same again, but on a different level.

Entertainment's a funny old thing, isn't it? In Roman times it was feeding Christians to the lions, in Victorian times it was wearing starched collars and peeking at girls' ankles and now it's running around causing as much maimage as possible – virtually of course.

All this current commotion was kicked off by id Software's PC game *Doom*, which sparked a storm of media and gamer interest on the multiple fronts of realism, graphic violence and

the fact that it was shareware. Ever since it emerged, we've been inundated by "When's *Doom* coming out on the Amiga?" letters, and the short answer is that it isn't. However, where id fears to tread, there's nearly a dozen Amiga programming teams working on what many people believed couldn't be done – a *Doom* clone on the Amiga. But why is everyone so excited? Why all this fuss over what is, after all, just a 3D maze game with guns? ➤



## WHY DOOM GAMES ARE GREAT – A SYNOPSIS

- The first person viewpoint means that you're right in the action.
- The twists and turns of the maze provide countless nooks and crannies for monsters to hide behind.
- You've got a large selection of large guns. This is good.
- Good graphics count. Since the idea's to make it as realistic as possible, better graphics mean a greater sense of reality.
- They're completely and utterly convincing. Watch someone play one and see how they duck or recoil when baddies lurch out from darkened rooms.
- Had they not already been invented, *Doom* games would almost certainly have

been the next generation of video games.

So – *Doom* then. What is it? Where did it come from? Where, indeed, is it going? If you were to meet it at a formal party – say, one thrown by an ambassador to welcome a developing country into a trade agreement – how should it be addressed? These are important questions. We will answer them all, starting with that of the game's history. The years are falling away... falling... falling...





# THE HISTORY OF

## 60,000 BC THE MAZE OF MINOS

Minos of Crete builds a maze in which he imprisons the bull-headed minotaur. People walk around the maze, become lost, and are killed. Ariadne gives Theseus some thread and he is able to negotiate the corridors. He slays the minotaur and wins the throne.

## 59,999 BC-1966

A quiet time for *Doom* games.

## 1966

### HUNT THE WUMPUS

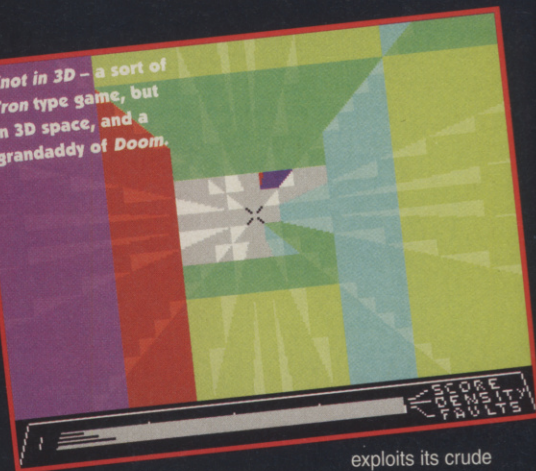
The mainframe computer is invented. As large as twelve Ford Edsels stacked three high, it is designed to solve problems of mathematics. Enterprising students use it to write a maze game called *Hunt the Wumpus*. By typing in numbers you move from room to room, hunting a monster called a wumpus. The game is text-only. It is not popular with the public who, alerted by the science journal *Boundary*, eagerly await the (even more expensive) next generation of machines.

## 1982

### 3D MONSTER MAZE

The ZX81 is invented. It could fit easily into the exhaust muffler of a Triumph Herald. An ingenious programmer

*Knot in 3D* – a sort of *Tron* type game, but in 3D space, and a granddaddy of *Doom*.



exploits its crude

block graphics to create *3D Monster Maze*, in which the player runs around a maze while chased by a ferocious carnivore. It is heralded by archaeological experts as the Maze of Minos – but on a computer.

## 1983

### 3D TUNNEL

The Spectrum is invented. It is substantially smaller than the Renault 5 of television personality Ron Pickering. The programmer of *3D Monster Maze* converts his *3D Tunnel* to the new machine. In the game, the player races down a twisting tunnel, shooting vermin. *3D Tunnel* features the first end-of-level boss as it transpires the player is running through the London Underground and must

## DOOM – THE MOVIES

'Doom – The Movie' is already in the pipeline, inevitably with Big Arnie pencilled in for the lead role, but this is only the latest in a long line of what are clearly *Doom*-related movies. We investigate.

### Evil Dead 2

Sawed-off shotguns, chainsaws and legions of the damned provided id Software with all the material they needed for the original *Doom*. Groovy.

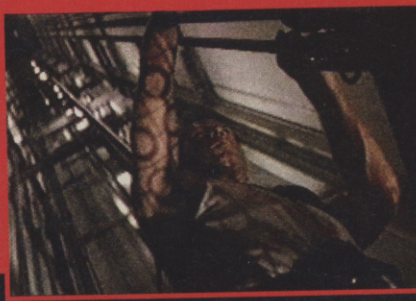


### The Third Man

Harry Lime dashed about for ages in that protracted Vienna sewer sequence. A coincidence, or just another example of Orson Wells' incredible scope and vision providing cinema's first *Doom* sequence?

### Die Hard

Collecting weapons and ammo, taking lifts up to other levels and escaping through air vents – if you think about it, John McClane's ordeal is nothing more than a 90-minute *Doom* rip-off.



### Leon

Featuring authentic 'down the gun' shots as the oik with the dreadlocks shoots up the room with a Tech 9, Leon's very much *Doom*, only a bit more European, and with a little girl in it. And a plant. And Gary Oldman being a bit loopy.

As usual.

### Barton Fink

I'll show you the life of the mind...





# DOOM

ultimately avoid an oncoming train.

## 1984

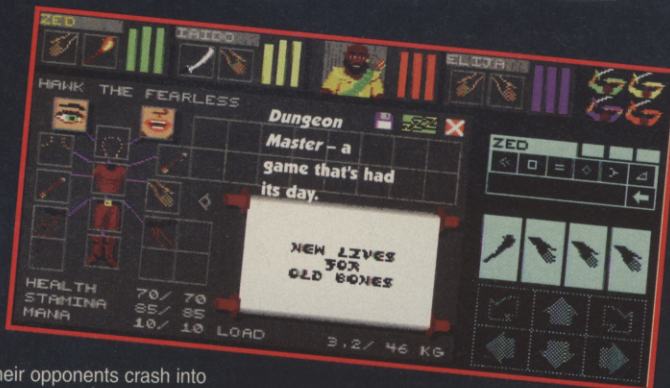
### KNOT IN 3D

Tommy Cooper receives vast applause for dying on stage. It is not known if he drove. *Knot in 3D* is written. Players of the game must chase three computer players within a gigantic empty sphere, aiming to make their opponents crash into their trails. The game is bafflingly unique, and is later revealed to have been used extensively by the military in training fighter pilots. Archaeologists, however, are disappointed.

## 1985

### DUNGEON MASTER

16-bit computers are invented. *Dungeon Master* is written to show



off these new machines' capabilities. It is a maze game where the player hunts monsters who attack by displaying numbers. Pleased by its inclusion of orcs, role-players herald it as *Dungeons and Dragons* – but on a computer. Traditionalists fear it could spell the end of twelve-sided dice.

## WINTER 1992

*Ultima Underworld* is written for the PC. Unlike *Dungeon Master* the player's movement through the (by now widely accepted) underground maze is smooth and convincing. The orcs, however, stubbornly remain.

## SPRING 1992

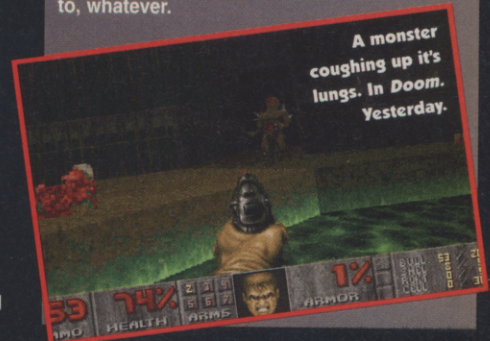
*Wolfenstein* is written for the PC. All dungeon-related 'hit points' and 'parties' are dropped in favour of fast action and machine-guns. There are complaints over its use of Nazis as villains by ordinary, decent people who fear that gunning down

## WHAT'S THE TRICK?

Sorry to get technical for a moment, but to describe *Doom* properly, and to demonstrate how clever Amiga programmers have been, it's necessary to get technical for a moment. We'll make this as painless as possible.

- The levels in *Doom* type games don't actually take up much memory. That's because they're stored as a floor plan, leaving the computer to extrapolate all the 3D detail and stuff.
- *Doom* games rely mainly on bitmapped graphics for their realism. These are 2D sections of detail (walls, floors, doorways, etc) that are manipulated in 3D.
- The screen displays of PCs can handle these easily and economically thanks to their use of planar screens. We could mention phrases like 'one bit per pixel' to illustrate the point, but you'd know we were bluffing.
- PCs have fast processors. The current norm for PCs is 486, but even the mighty A1200 is equivalent to the humble 286 PC, which is yesterday's news.

It's easy to see why a fast-moving, fully bitmapped *Doom* clone has been dismissed out of hand by the non-Amiga owning world, as programmers have to overcome the Amiga's confusing interleaved bitmap screen display and relatively slow processor speed which, as we'll soon see, means compromising on either detail or screen size. But before we check out the contenders for the *Doom*, *But On The Amiga* crown, let's turn over the page and see exactly what it is they're ripping off. Or paying homage to, whatever.

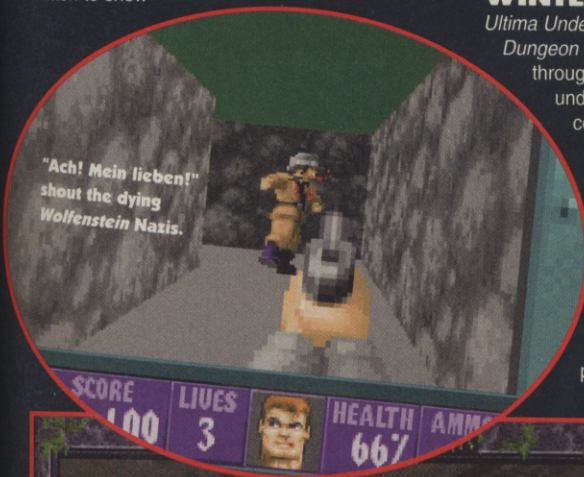


A monster coughing up it's lungs. In *Doom*. Yesterday.

stormtroopers trivialises Nazism. 'Allo 'Allo is invented. It is the size of the bus from The Big Bus.

## 1993

The programmers of *Wolfenstein* release *Doom*. The game is heralded as *Doom* – but on a computer. Archaeologists praise the map feature as accurately emulating a length of thread.



"Ach! Mein lieben!" shout the dying *Wolfenstein* Nazis.



*Ultima Underworld* on the PC was the start of *Doom* as we know it.

Your lockpicking attempt failed.  
Use lockpick on what?  
You succeed in picking the lock.  
You see a massive door.  
You see a friendly great troll named Gara.





# DOOM - BUT NOT ON THE AMIGA

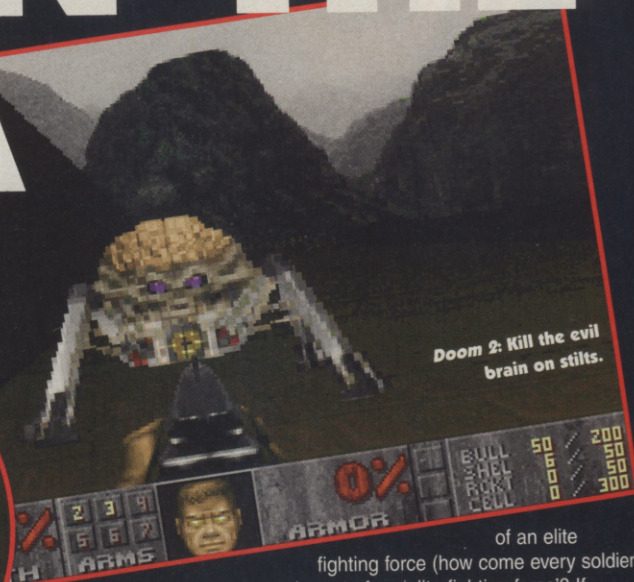
## DOOM 2

Phew. We've really gone all obtuse on this one, eh? *Doom 2* is, as you'd expect, *Doom*, but '2'. It appears that after escaping from the original game, you inadvertently opened a port from Hell to Earth. (Oh no! Your wife's going to kill you! Etc.) There's nothing for it but to play *Doom* all over again. With bigger monsters. For £50. It's still fun (it's not, for example, by different people from the first one) and, indeed, some players reckon it's more devious and fiendish, but there's very little in the way of fresh material. (Tellingly, all the old cheats and foibles still work.) Didn't stop it from

*Doom 2: Kill the evil gun-armed wrestler.*



*Doom 2: Kill the evil brain on stilts.*



being the best-selling PC game of all time (we expect) though. What does *Doom 2* teach us? That sequels are good. For business.

## RISE OF THE TRIAD

This is more like it. Sufficiently different from *Doom* to stand on its own, but eerily similar enough to ride that marketing wave, *Triad's* a 3D platform game with guns. You're a member

of an elite fighting force (how come every soldier in a game is part of an 'elite fighting force'? If they're all at it, surely they become the norm, and therefore an 'average fighting force'? But anyway) ordered to stop the drug-running Triads (we think). You get to use two pistols at once to 'John Woo' your enemies and shoot out windows and bits of scenery, and there are 'squealers' who fall down and whine "Don't shoot!" Best of all, you can bounce up and down using trampolines – automatically tracking who you're shooting at, though, so it's a bit of a cheat. And it has a repulsive way of alliterating its messages. ("You've bagged a bazooka! You have a heat-seeker!" Etc.)

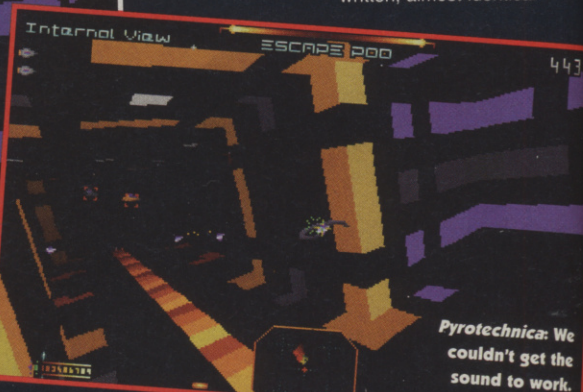
*Rise of the Triad's* strength is in its network mode. Instead of the usual 'death match' last-man-standing fight, there are dozens of games to play. Tag, for example, or Flee the Infected Player, or Chase the Elusive Monster, and so on.

It is, we conclude, excellent fun.

## PYROTECHNICA

After the upsy-downsy revolution where one could look up and down to shoot monsters on ledges, a *Doom* clone came out where you can fly freely through 360°. It's called *Descent*, and PC Gamer didn't have it because it is too good, but here's *Pyrotechnica*, the coincidentally simultaneously written, almost identical

*Pyrotechnica: Evasive manoeuvres! Except you can't.*



*Pyrotechnica: We couldn't get the sound to work.*





game about exactly the same thing. You zoom around the interior of a spaceship (cleverly denoted by intermittent slabs of colour to keep up the running speed) shooting alien invaders. There's even an escape pod, just like there was in *Starship Command* on the BBC. But the ship's far too unwieldy for fine manoeuvres, and anyway, it's just *Knot in 3D* again but almost infinitely more expensive.

## ISLE OF THE DEAD

Not, technically, a *Doom* clone (more *Wolfenstein* really), but all the ones we wanted to play had gone (POSSIBLY TAKEN BY THE SAME CRIMINAL WHO HAS RAVISHED OUR GAME DRAWER) so there you go. A peculiar (and not appreciably successful) mix of point-and-click adventure and *Wolfenstein* shooty massacre, *Isle of the Dead* involves you crash-landing on a tropical island used by a mad scientist to construct zombies (again, or something), searching vehicles and locations to find weapons, and then attacking things with them. It's stunningly hard (the first puzzle involves using a machete to cut your way into a jungle clearing, then switching to a shotgun IN REAL TIME as you're besieged by entertainingly

This mutant child screams, "Daddy! Daddy!" KILL IT.



unpleasant cartoon monsters) and rapidly becomes boring as you die time and again. Full marks for trying, but none at all for failing so exhaustively.

## MARATHON

This, we believe, is it. Unarguably, absolutely, the best *Doom* clone there is. PC gamers we asked disagree, but they are CLEARLY WRONG. We suspect it may be because the game runs on the Apple Mac: a machine feared by PC people because it's lovely and friendly to use and the PC desperately wants to 'be' it.

Aliens have invaded a huge spaceship – the *Marathon* – which is transporting civilians to an offworld colony. In the attack, of the three computers controlling the ship, one was killed, one driven mad, and one, er, called Leela. In a thoroughly convincing unfolding-story sort of way, you gradually discover what's going on. (The monsters you find hanging around terminals, for example – they're not actually just waiting in ambush, but, sinisterly, are accessing the mad computer as an ally.)

In two weeks of exhaustive playing, the only thing with which we could find fault was the infrequent but tedious 'platform

puzzles', where you have to work out which switches operate which sets of platforms in order to build a bridge between doors.

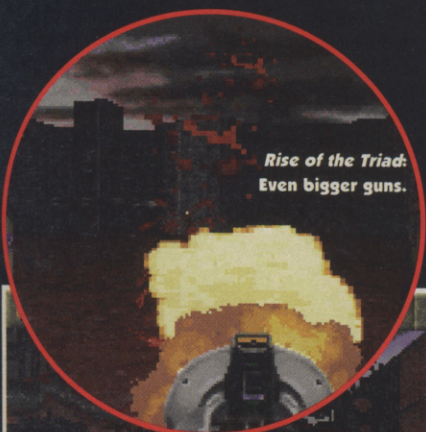
The looking-up-and-down feature has evolved into an integral part of the game (you simply must learn how to fire up stairs, or down into pits), the weapons are many and terrible, the monsters

hideous and alarmingly smarter the further you get, and the civilians stupid and herdable as handy human shields.

*Marathon* looks fantastic AS YOU CAN SEE, right down to 'things' like lights flickering on gradually when you activate them. Unlike so many clones, it's architecturally credible, with tight, twisting corridors opening to vast galleried arenas. Witness also the ATTENTION TO DETAIL, for example, the 'ammo remaining' numbers found in all other clones have been replaced with pictures of the magazines, emptying as each round is fired.

Most importantly, the physics of the game is spot-on. Arcing grenades, handling weapon recoil, leaping backwards off a ledge to land firing at a startled opponent, angling rockets into the floor to propel yourself about AS IF FLYING – all are skills that must be mastered. For there is no doubt an experienced player will trounce a novice in the fantastically spectacular network games supporting up to eight fighters, and you can gleefully save the 'film' of a game, marvelling as rocket-propelled bodies are hurled 80 feet into the air before exploding, and becoming slightly uneasy at watching yourself run through a number of bodies so vast it isn't even funny any more.

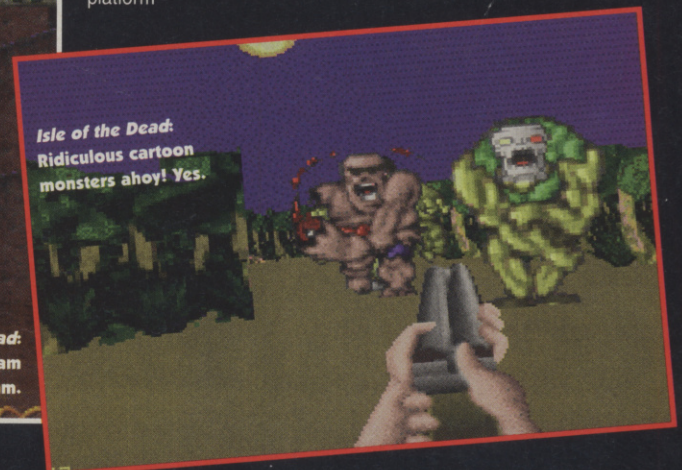
Truly, *Marathon* IS the *Doom* Clone Of Champions. We urge all of you with access to a Mac to get hold of the demo version and see for yourselves that AMIGA POWER is right. As always.



Rise of the Triad: Even bigger guns.



Rise of the Triad: Blam blam blam blam. Blam blam.



Isle of the Dead: Ridiculous cartoon monsters ahoy! Yes.



# 58 DOOM – BUT NOT ON THE AMIGA PART 2

AMIGA POWER's normally a bit 'sit-on-the-fencey' when it comes to the great graphics vs playability debate, but not on this occasion. *Doom* type games work because they look real; the greater the realism, the better.

But of course, reality's got the best graphics of all, so wouldn't a real-life *Doom* game be the game to end all games? We're not talking paintball or anything, we're talking arcade perfect *Doom*, only for real. After a blur of cardboard and sticky-backed plastic, we now present the definitive, step-by-step, easy-to-follow instructions for:

# DOOM, BUT NOT ON THE COMPUTER

## 1. SUIT UP

*Doom* warriors not only have to look the part, they also have to conform to the rules of *Doom* games, and also those of society at large. Society dictates that whoever owns the most equipment gets to be the good guy, and that his friends have to put up with all the shoddy, second rate stuff. The conventions of *Doom* require certain 'special' modifications.

- To recreate another facet of *Doom*-esque gameplay, sturdy PortalBlockers™ prevent two players from using the same doorway simultaneously. They're cheap, stylish, and can be used to store magazines too.

- All players are hobbled with a Hinderohike™ unit to ensure they all move at the same speed. In practice, this is a piece of string tied round the knees.

- Goggles are vital to protect the eyes, but of course in *Doom*, you can only see straight ahead.

Cardboard blinkers are a cheap yet effective way to provide tunnel vision, ensuring that opponents can walk right up to you without you even noticing, and the unwieldy nature of the helmets accurately provides that lolling viewpoint.

- To avoid immature arguments over who shot who, paper targets provide impartial and indelible proof of pellet strikes.

## THE POWERS THAT GO UP

**DAGGER** – To "stab" your opponent's target in "hand-to-hand" combat.



## 2. TOOL AND DIE

Paintball guns are too messy and rubber dart guns are too wussy, which is why we recommend soft-air guns, which fire plastic beads that aren't quite powerful enough to break windows, making them the Office Toys of Champions. Thanks to the recent second amendment to our contracts of employment, AMIGA POWER's right to keep and bear arms is now protected by law.

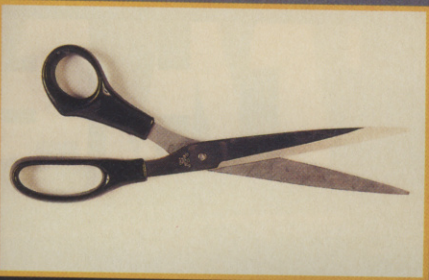




No real-life representation of a video game would be complete without a selection of interesting power-ups, so before the Doom-warriors and

cannon fodder enter the arena, scatter a few of these around the nooks and crannies of your arena in a frenzied pre-match bonus bonanza.

**SPEED** – Simply sever your HinderoHike™ with this zip-packed power-up.



**FIREPOWER** – Because you kill more baddies faster on full auto.



**AMMO** – What's the point in great guns if you're out of plastic pellets?



**INFRARED NIGHT VISION** – Well, not quite, but this powerful torch will light your way.



**EXTRA LIFE** – Simply tape this over your old one to get back in tip-top condition.



# NOT PUTER

## 3. DON'T...

...even think about doing this in public. Apart from looking stupid, you'll almost certainly be blown away by Tactical Response Units of the Police.



## 4. DO...

...find somewhere private, spooky, dungeon-like and suitably gloomy. We choose a basement, but the bigger the better really. If you work nights in a factory or supermarket, why not try and get the entire shift roped into a giant game across the shopfloor? So long as you don't get fired, it'll be great.

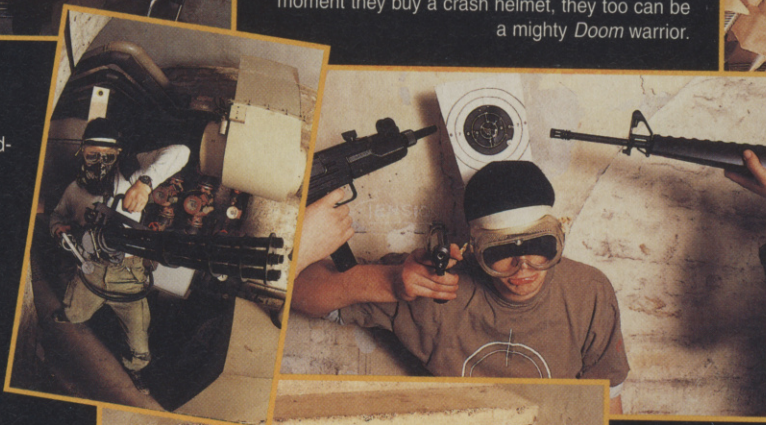
## 5. MONSTERS

It's their duty to die pathetically, which explains the huge targets, crappy one-shot pistols and useless costumes. If they complain, threaten to take even that away from them, and point out that the moment they buy a crash helmet, they too can be a mighty *Doom* warrior.



## 6. BOSSES

The exception to the monster rule are the end-of-level types, but they aren't allowed to move away from their room, and therefore miss out on most the fun. Swings and roundabouts, eh readers?



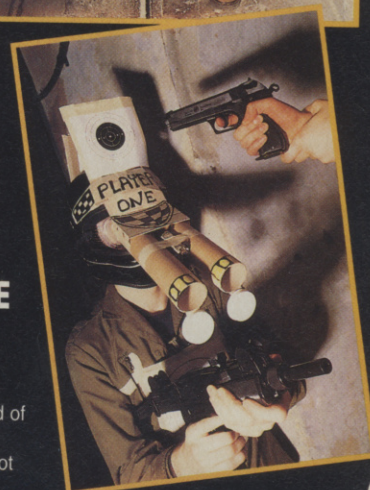
## 7. ABOUT THAT GUN

In case you're wondering, yes this really is a toy. It's metal, battery powered, and will out-gun anything on the market today, spewing out hundreds of pellets at every burst. The downside's the three and a half grand price tag. Cam cried when we had to send this back to the film prop company.



## 8. GAME OVER

And that, as the famous "Ed" comments are fond of saying, is enough about *Doom*, but not on the computer.





# DOOM - BUT ON THE



## ALIEN BREED 3D

**By:** Team 17  
**ETA:** August

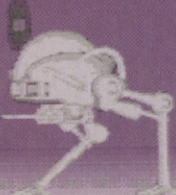
By far the highest profile Doom clone on the Amiga is Team 17's *Alien Breed 3D*, and from what we've seen of it so far, it's also the closest gamewise to the PC original. Apart from the scary Geiger aliens of course.

The *AB3D* demos we've seen do credit to the A1200, with gorgeously moody graphics moving smoothly (in that all-important jogging first person perspective) and fading off scarily into the darkness. Following the disastrous level designs of *Alien Breed: Tower Assault*, we've been hoping that Team 17 won't spoil *AB3D* with the same mess of dead ends and killer rooms, but it looks like our fears have been misplaced.

The levels so far have the same sweeping curves and steps of the PC *Doom* games, and a similar combination of stand up fights and tricky puzzle solving, so let's hope this even-handedness continues into the finished version.

The biggest problem *AB3D*'s got is the rigid, and fairly small, screen size. When we first saw it, we accepted that this small screen was the price the Amiga public would have to pay for a *Doom* game, but both *Fears* and *Gloom* have since managed full-screen (but a tad blocky) displays, a fact which could well tip the balance of favour away from *AB3D*. In terms of which one's going to sell the most though, coming off the back of the hugely successful *Alien Breed* games and being backed by the hugely popular team 17 can't do this one any harm at all, can it?

... but with plenty of monsters to have fun shooting.



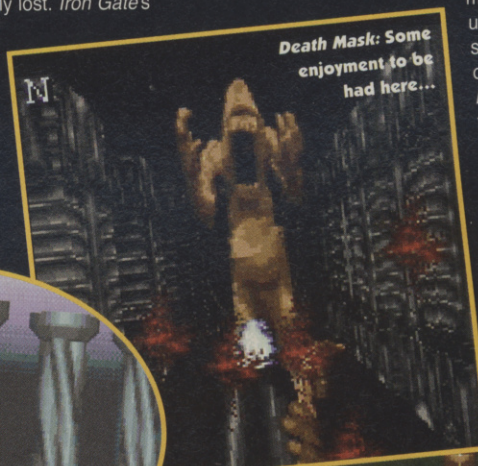
## BEHIND THE IRON GATE

**By:** Ego/Black Legend  
**ETA:** Out now

Reviewed this issue on page 28, *Behind the Iron Gate*'s unusual in that it's playable on standard Amigas as well as A1200s. Predictably, the graphics suffer for this, and even though different pictures adorn the walls in an attempt to differentiate areas of the maze, it's still far too easy to get horribly lost. *Iron Gate*'s

much closer to the *Dungeon Master* games than it is to *Doom*.

Behind the Iron Gate: A little short on atmosphere...



## DEATH MASK

**AP47, 69%**  
**By:** Apache/Alternative  
**ETA:** Out now

*Doom* on the Amiga? We asked when this was reviewed, and concluded that it wasn't. *Death Mask*'s a fun 3D game with loads of good points, but it really doesn't cut it. Using a split-screen, it's two player, which is good, and there's plenty of harsh weapons and some quite nice digitised graphics. Unfortunately, the level designs offer little scope for ambushes, and the movement's not true to *Doom* games, using a basic block-by-block system similar to *Dungeon Master* games, only quicker. So close but no cigar for *Death Mask*. It may have been the first, but a mere six months on, and compared to the others, it looks terribly dated.

## FEARS

**By:** Manyk/Guildhall  
**ETA:** Out soon

Blasting out of nowhere and written by a bunch of French school-kids, *Fears* took us by surprise. We'd seen an early demo of the

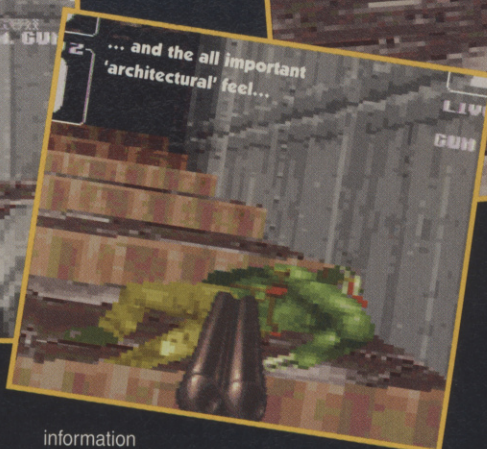




# AMIGA



**Fears:** With spinny-spinny mini-gun...



... and the all important 'architectural' feel...



... as well as some very odd monsters.

movement engine at the tail-end of last year, but now the game's been implemented, it looks like the finished game's going to be stunning.

At maximum screen size, the graphics get a bit blocky, presumably the price paid for making it move smoothly. In true *Doom* style, you're up against all manner of floating and lumbering monsters for little or no reason. It's also one of the few versions where you see the gun you're using at the moment, which is bound to please true aficionados, and as an extra special bonus, the barrels of the mini-gun spin round.

As with all these games, the game mechanics are only part of the story. Games such as *Doom* and *Marathon* have proved the vital importance of good level design, and until we review the finished version, we can't really compare any of this batch on these terms. Wait with us, until vital

information is disseminated.

## GLOOM

**By:** Black Magic/Guildhall  
**ETA:** Out soon

Gore-obsessive Peter Jackson made the movie *Bad Taste* in New Zealand, so it comes as no surprise that Mark Sibley's *Gloom* is the only Amiga *Doom* clone to feature intestines and severed heads in both the revolting 'meaty' or the intensely revolting 'messy' modes. Mark wrote



**Gloom:** Takes you all the way to Hell...



... and features sinister installations.

*Guardian* (the Game of Champions) for Acid, but has struck out on his own Black Magic label for *Gloom*, reviewed this very issue. Mark's also got some fairly firm ideas on what he wanted out of *Gloom*.

"I hope no one's expecting a huge 'explore-em-up' game outa *Gloom*. It's meant to be a shoot-'em-up, and therefore doesn't feature large, drawn-out mazes. I HATE large, drawn-out mazes and REFUSE to allow their presence in any of my games!"

So *Gloom*'s the shootiest of the lot, with so much blood and squelchy bits that it'll never be released in Germany, who are a bit sensitive to this sort of thing. With combat modes and that all-important serial link option, it's no surprise we rated it highly enough to whack it on this month's coverdisk.

## SWITCHWORLD

**By:** Union Interactive/  
**Black Legend**  
**ETA:** August

Coming into the *Doom* race late is *Switchworld* – a shameless *Wolfenstein* rip-off from Europe featuring what looks like a blaster from Star Wars. We don't know that much about it, have only seen a few screen shots of it and gleefully await its arrival. So until the moment it plops onto our Welcome mat, we'll leave you with a few pictures of a gun being pointed at a large collection of monsters. Yesterday.



**Switchworld:** Has the most preposterous-looking guns.



# 62 PD DOOM GAMES

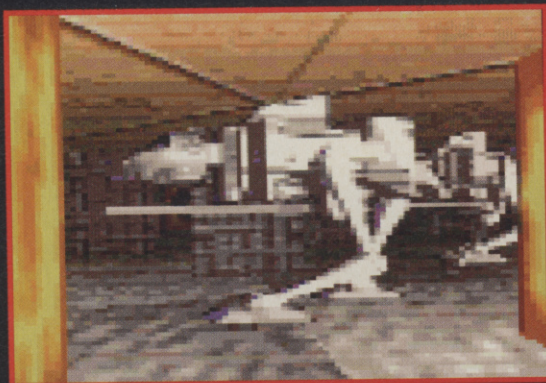
**T**he secretive, cult-laden world of ex-demo coders and PD programmers has been as excited about *Doom* type games as the rest of us. We contributed in our own small way with AP39's coverdisk delight *Trick or Treat*, but although that was a year or so ago, it's still one of the most playable PD efforts. The others tend to look good and move well, but are pretty much devoid of things to shoot at. Obviously, we

disapprove of this, but here they are any way.

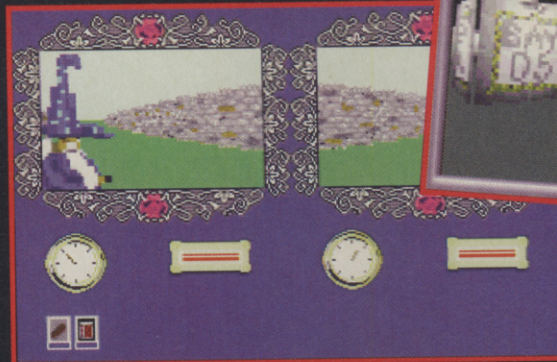
**Dentaku shows promise. And corpses. And video monitors.**



The little wizards appear in the excellent *Trick or Treat*, a fast and funky almost-*Doom* game from AP39's coverdisk.



Like most of these PD versions, you can't actually kill any of the monsters in *Warp*. It's smooth running, but a bit slow.



*Dogenstein* doesn't even try to hide its *Wolfenstein* origins, but does hide the Nazis. We couldn't find any of the little blighters.



Dentawolf's a bit too chunky for our liking. Like all these, it was supplied to us by SadENESS PD (01263) 722169

VERGE magazine August 1995

## The Future of Doom Games

As always, **Verge** is first with the hottest **news** on the Next **Generation** of alternative **media**

**S**o what's to become of **Doom** games as we enter the next millennia of videogaming? Will people become bored of being chased around **mazes** with large **weaponry**? Will the lure of relentless and **explicitly** graphic violence lose its appeal for gamers, giving way to a New Age of peaceful and cooperative games? **Verge** thinks not.

While many software houses mess around with CD-ROM technology and actors against **blue** screens to try and produce interactive **movies**, games such as **Doom** and especially **Marathon** are already there, providing exciting arcade action within the confines of an **ongoing** story line. Forthcoming PC game **Duke Nukem 3D** goes a step further, **splitting** the action into settings as diverse as a space station and **LA** city centre. People

won't get **bored** of this.

People will want greater realism though, which inevitably means more computer processing power, and here's where the Amiga runs into problems. Big box Amigas or accelerated A1200s would have **no** problem coping with more detailed graphics, but these constitute such a small market that it's unlikely anyone will ever develop for them.

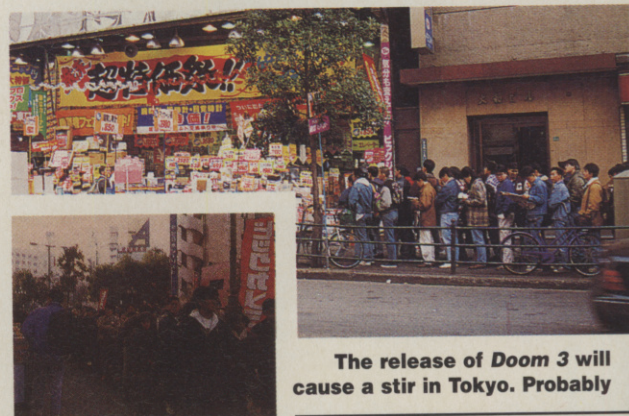
Another way of increasing the 'being there' factor is to make better use of add-ons. **Virtual hats** are favoured by developers at the moment, but they're a cumbersome and expensive mode of **immersive** technology, they hurt your eyes and, most importantly, make you look like a right **divvy**.

Better sound, on the other hand, would add greatly to these games with **minimum** cost. Ambisonic systems such as Roland Space Sound and Ocean's Q-Sound

use twin speakers and headphones respectively to create all-round sound, giving the impression of sound sources from in front and **behind** as well as to the left and right. And of course, knowing where a monster's coming from is hugely

important in *Doom* games, as the mighty *Marathon*'s **active** stereo panning demonstrates.

**Marathon** and **Duke Nukem 3D** prove what we've always said – the **future** of *Doom* games is **almost** here. **V**



The release of *Doom 3* will cause a stir in Tokyo. Probably



# AMIGA FORMAT PRESENTS

# AMOS

professional

## Winners revealed!

We had a massive response to our *Program A Game In "AMOS"* competition. Hundreds of you sent in your work. In the next issue of Amiga Format we'll unveil the winners - Prepare to be impressed!

## PLUS:

We will be taking a look at the current state of the Amiga games industry - where are the next generation of great Amiga games coming from?

# Issue 75

On sale Thursday, August 3



# COMPLETE CONTROL

It is time to make it known that this page **NO LONGER REQUIRES AN INTRODUCTION**. The many tips embraced within its pages speak for themselves. "Me, me, me," they cry. The mini tips bid for attention in a high-pitched squeak, the play guides boom majestically and The Last Resort mumbles with embarrassment. Going bananas: Rich Pelley.

## OBSESSIONS DEMO

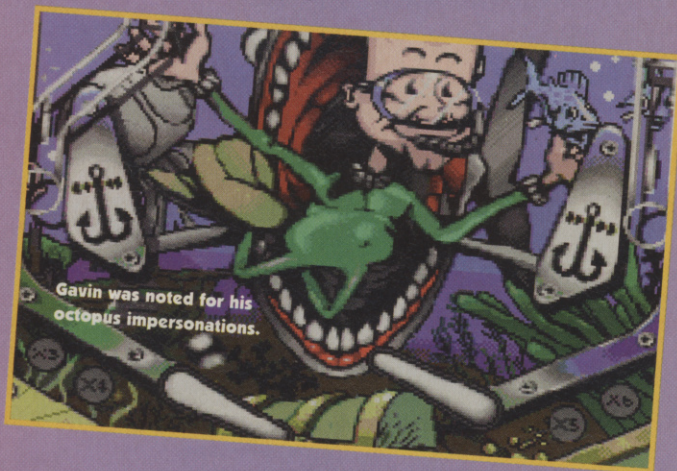
### (AP50 Coverdisk)

Remember the demo of *Obsessions* that we ran on the coverdisk on the front of the omnipotent fiftieth issue of AMIGA POWER?

Well, Matthew Charlton of Cambridge has chanced upon a cheat. If – he reckons – you lose a ball after achieving a bonus score, you can just continuously press SPACE for another.

Or you could, if David Hoare of Kent is to be believed, launch the ball with a super charge, then just after you launch it hold down. Apparently now when you launch the next ball you will have a super charge again.

Here's hoping, eh?



## 8 PAGES OF PRECOCIOUS PLAYING TIPS START HERE

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Last Resort .....70-71

Obsessions Demo .....64  
X-it .....65  
UFO .....66-67

# GRAVITY POWER

### (AP 50 coverdisk)

As the mammoth Just Who Do We Think We've Been? section in AP50 showed, AMIGA POWER freelancers have come and gone with alarming regularity – and in fact, it is only I have remained true since day one. But I'll let you into a secret. I still sometimes feel that those creatures who lurk on the second floor of 30 Monmouth Street, Bath, BA1 2BW are more familiar from the pages of the magazine than from my visits to their lair.

I know Cam well enough for a quick "Hello," but I derive my fear of meeting him down a dark alleyway from the pages of Future Publishing's finest. I live near Steve, and once saw him in Gateway. But little would I have realised his football management obsession if it weren't for The Magazine with Attitude. J Nash? He likes cartoons? Sue? Single-handedly lays out the entire magazine? All this would have remained a mystery to me, were it not for AP.

Like you, I fear the day AMIGA POWER closes, the team disbands, and its individual members are released back into society. There exists the eerie possibility that, one day, YOU might run into an ex-AP team member. In Pizza Hut, perhaps. "So then. That's one deep-pan with tuna, olives, pepperoni, bacon, extra cheese, chicken and mushrooms. Congratulations. You have chosen wisely. For you have chosen The Pizza of Champions."

As a milkman. "If you could just make the cheque out to: Unigate – The Sinister Organisation behind door-to-door milk delivery services."

As a traffic warden. "You have illegally parked your vehicle in spite of the fact that the road is clearly marked with a double yellow line. MAY YOUR SOUL BE BANISHED TO ROT FOR EVER MORE IN THE NETHERWORLD."

At least for the moment, we can seek solace in the knowledge that the AP team are happily housed away from the world, happily writing their magazine, happily playing *Gravity Power*. And until the Day of Judgement, Amiga Armageddon, the world remains a relatively safe place to live in.

I thank you. Now we go live to Michael Bester of Staffordshire.

"Dear Rich,

Here are some tips for *Gravity Power* (The Game of Champions), written on Brooke Bond (The Lined Paper of Champions) with a Parker Fountain Pen (The Over-priced Quink-based Writing Implement of Champions). Let's hope that the tips live up to the occasion, eh? First, some level tips...

### GRASSLANDS:

Air traffic: Great fun, especially with rockets and bouncy, triple, sweeping fire cannons.

Bomber's Delight: One of the game's best levels, this allows for a perfectly even contest.

Great Art: Great fun, more like. Lots of open space, Cherry Garcias, and tiny landing pads.

Second Floor: Best for beginners, but the 'first floor' adds a whole new dimension.

T-Time: No specific advantage for either player makes this level perfect. Best with rockets.

The Tower: The Tower of the title proves surprisingly secure, but an accurately lifted bomb should cause chaos for Johnny Badman.

Totally Empty: It really is! Or is it? Or IS it? OR IS IT? Well yes, actually. Make sure that you specify bonus pads, or it'll all end in tears.

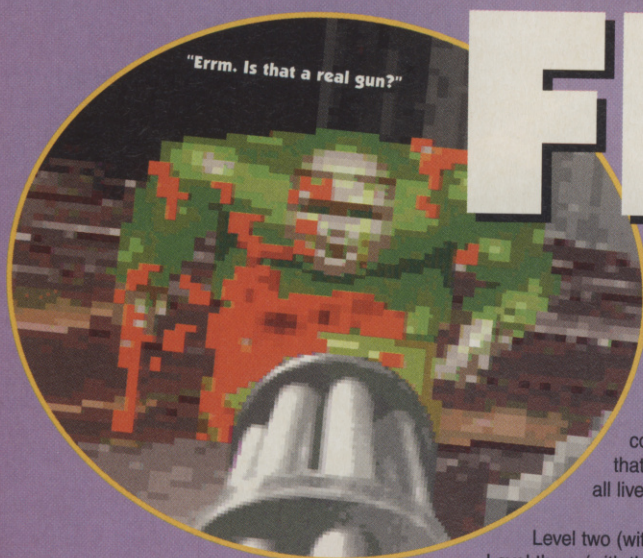
### GENERAL TIPS

- 'Shockwave' Johnny Badman by firing a rocket or dropping a bomb in his vicinity. The explosion should 'shockwave' him into a wall, where he will PERISH MISERABLY. HURRAH.
- Tunnel through walls by causing a Health Food Garlic (?) to fire on you, and hide behind a 'friendly' wall. Laugh as the HFG tunnels through the wall for you WITH NO EFFORT ON YOUR BEHALF.

### ADVANCED TACTICS

- The Houdini: Select 'Up' for invisibility, and sneakily hide on Johnny Badman's landing pad. When he comes in to land, STRAFE HIM MERCILESSLY.
- The Robert Maxwell: Dive headfirst into the water and suddenly burst out, to SURPRISE JOHNNY BADMAN TO DEATH.
- The Fox Mulder: Become a paranoid Federal Investigator. And kill everyone. TRUST NO ONE ELSE."





# FEARS

"I bought *Fears* latest limited version after seeing a demo about four months ago. It is very good and very hard and after putting in about three hours a day for three weeks I have just completed it. It has five levels that are hard to get through with all lives intact. Here are the codes:

Level two (with three lives) – C9F990A8  
Level three (with three lives) – C87544E8

Level four (with two lives) – E9F154AD  
Level five (with two lives) – EA6D90AD

By the way, pressing HELP on your demo of *Fears* (from AP50) will give you infinite ammo and weapons. This will not work on *Fears* latest edition. I hope that the codes will help anyone out who invested ten dollars for *Fears*. I can't wait for the full version to come out in September. Keep up the good work at AMIGA POWER. You are simply the best. Bye. John Ramsbottom, Norfolk."

Sometimes, we worry about you readers.

# X-IT

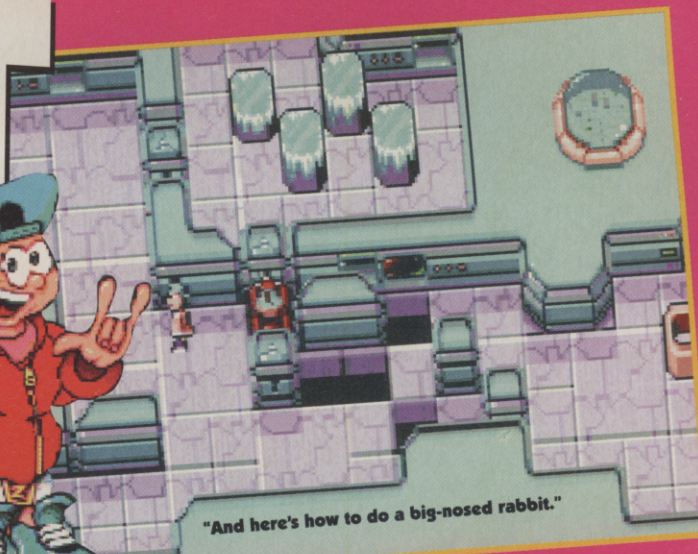
## (Psygnosis)

"Dear AP. I recently finished the game X-IT and thought that you might like a note of the level codes. So here they are.

Love, Shirley Baker, Bristol.

PS Keep up the witty jokes/sarcasm/digs at other 'inferior' mags."

Er, okay then Shirley. What's grey and can't climb trees – a car park/oh isn't calling a new margarine type spread Utterly Butterly just such a good idea/and didn't anyone ever notice what a stupid name ("Pull the other one" – Ed) was for a magazine anyway? Er, yes.



"And here's how to do a big-nosed rabbit."

Level 1 – 033028  
Level 2 – 555925  
Level 3 – 567597  
Level 4 – 276614  
Level 5 – 517375  
Level 6 – 877535  
Level 7 – 829508  
Level 8 – 287682  
Level 9 – 221620  
Level 10 – 728441

Level 11 – 640537  
Level 12 – 558170  
Level 13 – 170088  
Level 14 – 688631  
Level 15 – 450418  
Level 16 – 898476  
Level 17 – 095909  
Level 18 – 589611  
Level 19 – 394659  
Level 20 – 068948  
Level 21 – 665513  
Level 22 – 541442  
Level 23 – 112954  
Level 24 – 293292  
Level 25 – 035134  
Level 26 – 758975  
Level 27 – 016091

Level 28 – 035991  
Level 29 – 486351  
Level 30 – 112133  
Level 31 – 153902  
Level 32 – 545463  
Level 33 – 229533  
Level 34 – 014223  
Level 35 – 234451  
Level 36 – 979935  
Level 37 – 386485  
Level 38 – 508960  
Level 39 – 254507  
Level 40 – 463036

Level 41 – 680022  
Level 42 – 501573  
Level 43 – 214071  
Level 44 – 780790  
Level 45 – 336169  
Level 46 – 112405  
Level 47 – 144077  
Level 48 – 146231  
Level 49 – 459776  
Level 50 – 175906

Level 51 – 488304  
Level 52 – 680380

Level 53 – 250290  
Level 54 – 772930  
Level 55 – 993616  
Level 56 – 035767  
Level 57 – 407532  
Level 58 – 517476  
Level 59 – 611479  
Level 60 – 881592  
Level 61 – 074340  
Level 62 – 653666  
Level 63 – 832898  
Level 64 – 396678  
Level 65 – 973313  
Level 66 – 901766  
Level 67 – 047778  
Level 68 – 815026  
Level 69 – 723544  
Level 70 – 856924

Level 71 – 560343  
Level 72 – 488567  
Level 73 – 139351  
Level 74 – 072481  
Level 75 – 798082  
Level 76 – 271656  
Level 77 – 433733  
Level 78 – 967373

Level 79 – 218428  
Level 80 – 198057  
Level 81 – 150856  
Level 82 – 832299  
Level 83 – 143651  
Level 84 – 437522  
Level 85 – 761094  
Level 86 – 289574  
Level 87 – 527851  
Level 88 – 450436  
Level 89 – 340540  
Level 90 – 656089

Level 91 – 915915  
Level 92 – 894814  
Level 93 – 670706  
Level 94 – 133480  
Level 95 – 588867  
Level 96 – 571141  
Level 97 – 682057  
Level 98 – 861724  
Level 99 – 271428  
Level 100 – 395485  
Level 101 – 923444  
Level 102 – 326583  
Level 103 – 012011  
Level 104 – 309363  
Level 105 – 768552

Level 106 – 496664  
Level 107 – 684294  
Level 108 – 692412  
Level 109 – 460855  
Level 110 – 898518  
Level 111 – 497921  
Level 112 – 240354  
Level 113 – 054147

Level 114 – 254534  
Level 115 – 231584  
Level 116 – 190812  
Level 117 – 861693  
Level 118 – 492343  
Level 119 – 784122  
Level 120 – Love Shirley

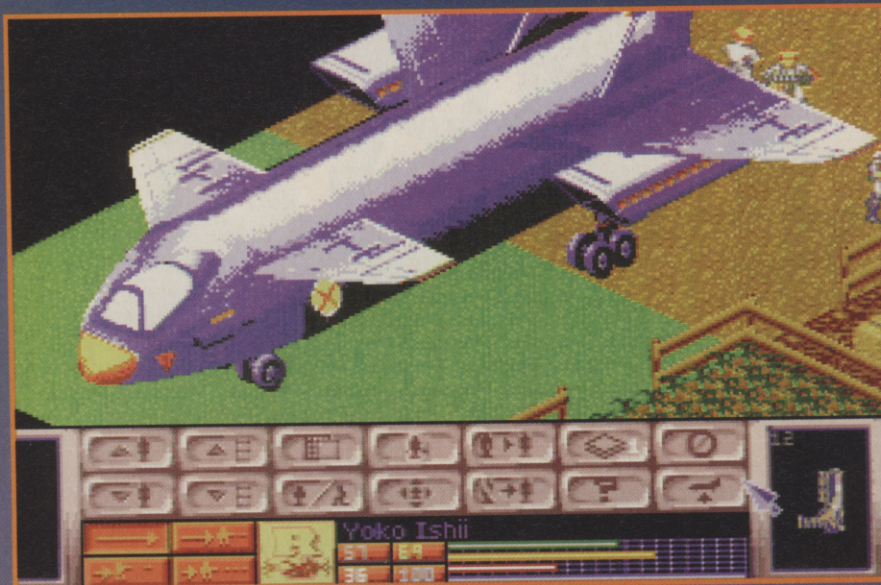
## DON'T FORGET

I hate to sound grovelly, but possibly in this case there is no other option. Please, please, please (kneels down, clasps hands) PLEASE send in some tips. To:

Complete Control,  
AMIGA POWER,  
30 Monmouth Street,  
Bath BA1 2AP

Thank you, thank you, thank you, thank you, thank you.





Lives can be saved by working out a proper disembarkation method. I saw this one in a 'Nam film once – Send the first two off at opposite sides and turn them through 360° to scope the 'hot LZ.'



This is the only disappointing bit of the game and hard to tip. I usually attack aggressively and use everything I've got at short range. It seems to work.

**A**n odd game to do tips on, this, because of the random nature of the game. There are, however, good ways to start (and bad ways), things to look out for, things to avoid, and all that sort of stuff. And with me not knowing anything about the game before I sat down and played the blinking thing, you can rest assured that the tips work.

Either that or I've just made the whole thing up and created the screenshots in a rather expensive Mac-based paint program in an attempt to fill up two pages of the magazine. And what pleases me most is that you may never know...

## START HERE

If you're looking for somewhere to start the game off (and if you've just started the game, then you should be), you've really got to be looking at central America because they provide the most funding. And by that I mean Kansas and not Guatemala (So in fact you mean middle America. – Ed). If you don't fancy that, then try central Europe instead, since you can provide air cover to many different countries who'll all pay you for your services.

# UFO

Hugely complex. And that's just Paul Mellerick.



There's only one thing to do when you see this screen – go and put the kettle on. In the situation of an alien rampage, bake a cake or cook a meal or something.

## HIDDEN MOVEMENT

## THE CHEATIE BIT

Just a nice, simple little cheat mode to help you out should things get a bit on the tough side. When you're being attacked, press the CAPS LOCK and your armour strength will double. Unfortunately for you, it will also double the aliens' armour. So make sure you turn it off when you're attacking them. Using the CAPS LOCK will also speed up the scientists on the Earth screen.



Don't always believe your eyes, as *UFO's* got some funny ideas about line of sight. Take care when dealing with fences and targets not on the same level as you, as it sometimes goes a bit wonky.



Any game with explosions in it this big has GOT to be worth playing for hours.

Whichever one you start with, be sure to build your next base in the other one to provide coverage over as much of the inhabited globe as you can. It's useful and gains you money.

With your base site chosen, it's time to build the base. You'll need to build an Alien Containment Building, a Large Radar System, two more Living Quarters and another General Store. For the next phase of the start-up you'll need to recruit scientists. Now go to the Research section and work on Laser Weapons. As more scientists arrive, put them on to the project as well.

## UP AND RUNNINGS

Now things are going to get complex. There are several very important factors that you need to take into account when playing *UFO*. First, and most important, is money. *X-COM* can't survive without it, and if you run out, you lose. Aim to get an interception as soon as possible, and try not to hoard stuff – unwanted equipment from the base and alien weapons normally fetch a good price too. Basically, the rule is – if you've researched it and decided not to use it, sell it.

If desperation sets in, then try to manufacture things and sell them on. You'll always make a profit on them, but it'll take some time, so keep an eye on those finance graphs and act accordingly.

Once you're aware of your dosh and how much you've got, it's time to start spending it, and the most important area to spend money on is investment in bases. It makes sense to make your first base your main one and you're looking to get

something like two Labs, 100 scientists (working on two projects) and two workshops with 70 engineers to get things ticking over as nicely as possible.

With all these people and equipment in there, it's going to cost money to keep going, so if there are any idle scientists or engineers, get them to make loads of something and then sell it for profit. Hey, it works for me!

Your other bases should now be turned into 'detection and interception' posts so you can always nab the UFOs. You'll need to build one Hangar, Large and Small Radar Systems, General Stores and Living Quarters, and an Interceptor, armed with only the best weapons. For base defence, have four to eight soldiers all stuffed to the brim with your best weapons and armour.

## RESEARCH FOR THE SKIES

This brings us neatly to our last section, the research bit. The following is a suggested list (in order) to use when researching, but this might change depending on what items your troops recover 'in the field,' and the bits in brackets are the projects that you need to actually research in order to get hold of that technology.

**LASER RIFLE** (Laser Weapons – Laser Pistol)  
No ammo needed (a pretty obvious plus point).

And it's powerful and accurate too.

### PERSONAL ARMOUR (Alien Alloys)

This won't make you indestructible, but it's better than anything you'll get from Earth.

### LASER CANNON (Laser Rifle – Heavy Laser)

Get your Interceptor to carry two of these as soon as you can. They're powerful and more accurate than the Stingrays.

### POWER SUIT (Personal Armour, Elerium 115, Alien Power Source)

The top banana as far as armour is concerned. They're bullet proof and will more often than not stop a Heavy Plasma hit.

### SMALL LAUNCHER (Stun Bombs)

If you strike it rich by recovering one of these, research it immediately. Victory is only going to come your way if you research living aliens, and this weapon will stun them from a distance.

### PLASMA CANNON (Heavy Plasma, Heavy Plasma Clip)

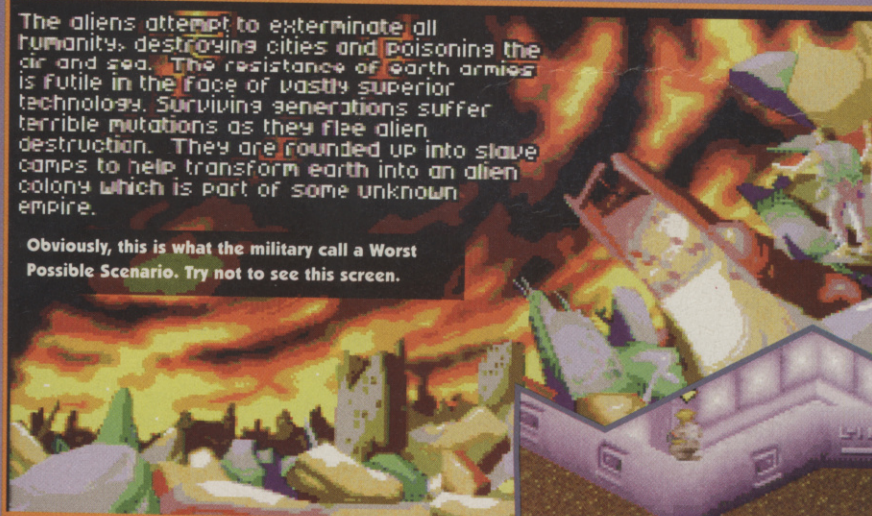
This is the top weapon for your craft. It's got range, it's accurate and it's got the power (*Oil – SNAP*). Get this and you can take down almost any UFO you come across.

And that's it. That should give you enough help to get started and once things start going your way, you'll know what to do next. It's a toughie and no mistake. But that's all the help you're going to get. Now go and play the damn thing.

● PAUL MELLERICK

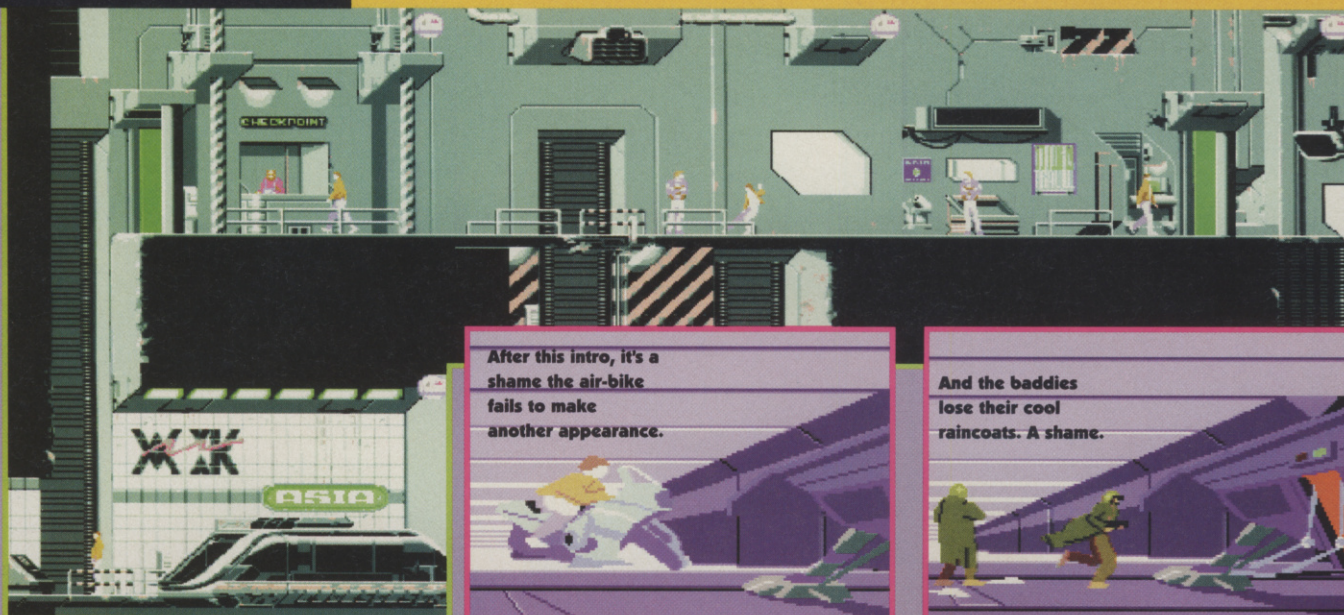
The aliens attempt to exterminate all humanity, destroying cities and poisoning the air and sea. The resistance of earth armies is futile in the face of vastly superior technology. Surviving generations suffer terrible mutations as they flee alien destruction. They are rounded up into slave camps to help transform earth into an alien colony which is part of some unknown empire.

Obviously, this is what the military call a Worst Possible Scenario. Try not to see this screen.



Aliens have the nasty habit of popping out of doors to shoot someone. Always leave enough movement points to shoot them and always cover all doors.





# FLASHBACK

**It's big. It's popular. It's on budget. And it's one of those games that everyone gets stuck on at one point or another. Unless they read this first, of course. Sacrifice your first-born in thanks.**

## SECTION 1: PLANET TITAN

**T**he first thing you need to do on this level is get the Holo-cube, which is on the screen directly below your starting point in the top left corner. It's on a pressure pad, so you really do need to get it even if you already know what it says. Go back up to the start screen, then head right for a few screens and at the bottom left of the screen is a baddy just begging to die. Kill him and pick up the cartridge.

And then it's down to the next screen and along to the right, avoiding the disintegrator, then right again. Jump over the first electricity bolt, and the lift should come down.

Jump up to the lift and charge up the cartridge. Now go to the top of the screen and off

to the left, shooting the mutant as you go. Now go up. To move the lift to where you want it, activate the pressure pad on the bottom right of the screen, and then jump over the pad in the middle; repeat this on the middle platform. Once you reach the top of the screen, head right and you find a wounded man begging you to find his teleporter.

Head back to the energy generator, and then go back to the left for three screens, until you find the cartridge lock. Use the now fully charged cartridge, and a wibbly bridge will appear. Carry on left, jumping the electricity, and go up on the lift and then left.

There's a stone in the middle of the screen here; pick it up and drop it on the pressure pad on the right of the screen. The lift will now come down and stay down, and the teleporter's on the lift. Take it back to the wounded man, and in return he'll give

If you go fast enough, you can be on **THREE SCREENS AT THE SAME TIME** and **SHOOT YOURSELF**.





If you can, try to wear name-brand jeans.

Shoot at nothing.

Did you remember the Malaria jabs?

# BACK

you the papers. Go back to where you found the teleporter, pick up the stone again and go down.

Jump right and go down the hole where the lift was. Lower yourself to the floor (blasting the guards) and go to the right. Activate the switch to turn off the disintegrator, then jump over the disintegrator-activating pressure pads.

Roll to the right, in this mysterious way moving on to the next screen, then butcher the assorted nasties, and pick up the 100 credits. Go right again, picking up the key and another 50 credits. Then right again, up to the top right platform, and pick up another 500 credits.

Retrace your steps four screens to the left, go to the top left and on to the next screen. Use the key, then go down and use the card on the card lock. Lower yourself down, blast the baddies, and go right for two screens. Buy the Anti-

grav from the old man, then fall down the hole to complete level one.

## SECTION 2: NEW WASHINGTON PASSWORD: BURN

To start with, go right, lower yourself down the hole, and bring the lift up. On the middle platform, take a running jump onto the top platform and go

left. Climb up and draw your gun. Shuffle right and blast the cops before they blast you, then walk over and talk to Ian. Go and sit in the chair and you're

Did we mention the rotoscoped graphics yet?

As a tempting teaser to next month's action, here's a spaceship.

## GENERAL TIPS

All through the game there are various moves that will help you through the hostile terrain you're going to come across.

### No. 1: The Running Jump

This is actually dead easy, and possibly the most useful move in the game. If you need to jump up to a platform, just run towards it and you'll automatically launch yourself at the platform. If you need to cross a gap, run towards the edge and press up at the last possible second.

### No. 2: How To Kill Cops

This is a technique that may take a little practice, but it does work. Fire at the cop and then very quickly use your force field. Now you can squeeze off another two shots, before you have to use your shield again. If there are two or more cops on screen at any one time, just walk back to the previous screen, and bludgeon them as they follow.

### No. 3: How To Kill Morphs

This is fairly easy on the easiest level, but when you've got more than one morph around, you're in trouble. All you have to do, though, is draw your gun and crouch, and then roll past the morph as it comes at you. It'll soon stand up, and you can shoot it. Also, if you press the 'draw gun' button as you're climbing up or down, then it's a great deal faster.

As a last and fairly obvious tip, do save and recharge as often as possible, and if you get low on shield, it is well worth the effort of going back to recharge.

treated to the story of your life. Once that's finished, go and talk to Ian again, and then get the force field.

Go right, lower yourself down the hole, and shoot the mutant. Pick up the fuse that he drops, go up and put the fuse in the switch. Activate the switch to call the lift, and head up, then up again on the next lift. Walk left, talk to the man (who'll give you a map), call the lift and get onto it. Go down to the subway station, board the train and then get off at the next stop (America). Keep going up on the lifts as far as you can, then walk left into the bar and talk to the barman. Go right twice, talk to the forger (Jack), and he'll tell you that you need some more cash.

Take the tube again and get off at Africa. Go up on the lifts to the top, then go left. Talk to the first man, go to the first floor, and talk to the women until you can see the boss. Give the boss your papers and he'll give you a work permit. Go back down to the subway, and go to Europa. Again, go up to the top, walk left three screens, and walk to the screen with lines on it. Activate it and you'll get a long screen of difficult and quite frankly bizarre jobs.

Press on without us, or hang around listlessly outside fast food cafes twiddling your thumbs until next month's continuing solution. It's your decision.

● PAUL MELLERICK